

HARVARD ORIENTAL SERIES

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VOLUME FORTY-FOUR

UNESCO COLLECTION OF REPRESENTATIVE WORKS
INDIAN SERIES

This book has been accepted in the series of translations from Sanskrit literature sponsored by the United Nations Educational, Scientific and Cultural Organization (UNESCO)

An Anthology of Sanskrit Court Poetry

Vidyākara's "Subhāṣitaratnakosa"

translated by

DANIEL H. H. INGALLS

CAMBRIDGE, MASSACHUSETTS
HARVARD UNIVERSITY PRESS

1965

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Distributed in Great Britain by
Oxford University Press
London

Library of Congress Catalog Card Number: 64-19581

Made and printed in Great Britain by
William Clowes and Sons, Limited, London and Beccles

Preface

The first edition of this anthology of Sanskrit court poetry was prepared shortly before the year 1100 of our era by a Buddhist scholar named Vidyākara, who drew for his purpose on what must have been a large library housed in the monastery of Jagaddala. The ruins of Jagaddala may still be seen in Malda District a few miles east of the present border between West and East Bengal. A second edition of the anthology, increased in size by about one-third, was made some years later, doubtless by Vidyākara himself. Of each edition only a single complete manuscript has been preserved. It was from photographs of these two manuscripts that D. D. Kosambi and V. V. Gokhale were able to edit the Sanskrit text of Vidyākara's anthology as Volume 42 of the Harvard Oriental Series in 1957.

Vidyākara's *Treasury of Well-Turned Verse* (*Subhāṣitaratnakoṣa*) contains verses by over two hundred poets, who lived for the most part from the eighth to the eleventh centuries A.D. The original works of many of these poets are entirely lost to us, our knowledge of them being limited to the verses which are contained in this and in one or two later anthologies. Not only are many of the anthologist's selections excellent poetry; taken as a whole, they give an extraordinarily vivid picture of Indian attitudes and sensibilities in the centuries preceding the Moslem conquest. In order to make that picture more visible to Sanskrit scholars—for the text is often difficult—I began ten years ago to write a running commentary on the verses. That work had come to about the halfway point when the editors of the text and I decided that Vidyākara's anthology deserved another audience as well, one that could be reached only through an English translation of the poems. The editors left the translation to my hands, whence, after some six years of pleasant but often interrupted labor, it now comes forth.

It will be understood, then, that I have written this book for two groups of readers: for the Sanskritist who seeks aid in interpreting difficult verses; and for the reader of literature who may wish to see

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what men of a former century and a distant culture considered to be beautiful or moving. The reader of the latter sort will also seek a style which shows some of the poetic qualities of the language in which the original authors wrote. The making of a translation to suit two such groups is a time-consuming task, but except in the case of punning verses is not impossible. It demands that one be neither free nor literal, but accurate. I shall not be so immodest, and even untruthful, as to say that I have always achieved the ideal. If my failures are only infrequent enough not to mar the whole I shall count my work well spent. Some verses come very easily into English; others contain images or figures of speech which produce in English an immediate effect far different from what the original produced on its readers. I have not altered the images or figures of the original, but have trusted that the English reader if he is attentive and reads through the anthology will to a large degree attune his sensibilities to those of the ancient artists. Only the punning verses, of which Sanskrit is fond, proved impossible to translate, at least into English poetry. I have relegated them to the notes, where they are given literal explanations.

The author's name, when known, is given under the translation of each verse, without brackets if the ascription is Vidyākara's, within brackets if taken from other sources. A question mark indicates that I doubt the truth of an ascription; the absence of any name means that the author is not known.

I would advise the English-speaking reader to begin with those parts of the anthology that are closely related in spirit to the poetry of his own tongue; the Sections on Autumn and Winter (11, 12, 13); on the Woman Offended (21); on Characterizations (35). Let him come next to the three Sections on the great gods of Hinduism (4, 5, 6), where he will meet directly with the mythology that is necessary to an understanding of much Indian verse. From there on let him read as the spirit moves him.

The parts of the book other than the translations are designed primarily for one group of readers or the other rather than for both together.

For the non-Sanskritist I have introduced each of Vidyākara's fifty sections with an account of the type of verse found there and an explanation of its conventions and mythological references. Much of what I have said in these introductions is known to every one who has read poetry in Sanskrit and to many who have read poetry in the modern languages of India, for the ancient conventions have lived on very nearly to the present day. My only original contribution in the sectional

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introductions is an occasional attempt to evaluate the verses as poetry or to contrast the attitudes which appear in them with those of Western verse.

For the Sanskritist I have supplied a list of textual corrections and emendations, notes on the verses, and an index of words discussed in the notes. Each of these items demands a word of explanation.

It will be seen that the textual corrections and emendations are numerous. This should not be taken as a disparagement of the work of Kosambi and Gokhale in editing the text. Their text, printed as Volume 42 of this Series, has admirably achieved their purpose, namely, the rendering of precisely what Vidyākara intended. Other than in minor matters of word division the improvements which I can offer toward that goal after six years of close attention are very few. The majority of the corrections and emendations are of a different nature and are intended to achieve a different purpose. They represent passages where I am convinced that what Vidyākara wrote was wrong, that is to say, does not represent what the author of the verse in question originally wrote. The variant readings which I recommend are derived almost always from some other quotation of the verse. Very seldom have I suggested emendation without the evidence of manuscripts or testimonia. Where I have done so I have indicated the uncertainty of my reading. By applying the corrections and emendations of the list the reader will alter the printed text to a form which is closer, I think, to what the poets themselves composed. The alteration results in a far more readable text than that which is printed, but this does not impugn the scientific value of the printed text.

In the notes I have tried to explain everything concerning each verse that I felt would not be clear to a Sanskritist from a perusal of the translation. Since I have supposed that no one will set out to read the Sanskrit text without a fair command of classical Sanskrit, I have not bothered to analyze each compound nor to indicate where I have shifted, say, from a passive construction of the Sanskrit to an active in the English. On the other hand, wherever the text seemed to me difficult or where I was aware that my translation departed some distance from the Sanskrit construction, I have given a literal translation or a grammatical analysis. As it is always difficult to guess what will be clear to another person and what not, I have thought it safer to err by explaining too much than too little. In the notes I have included a few corrections of the *variae lectiones* of the Text Volume. The new variants given in the notes have been furnished by D. D. Kosambi.

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The index of words treated in the notes contains, in the order of the Sanskrit syllabary, all words that I have treated in the notes in other connections than that of textual criticism. I have indicated in the notes all words and senses which are unrecorded in Böhtlingk and Roth's *Sanskrit Wörterbuch* and also those words which are quoted there only from lexica.

Throughout the translation and notes I have used the AOS-RAS system of transliteration except in the following cases. Within an English sentence I write Krishna for Kṛṣṇa and Brahmā or brahma for *brahman*. In all cases I write Hanumān, Bhagavān, etc., since the pedantic forms Hanumant, Bhagavant, etc. not only do not exist in Sanskrit but would be unpronounceable in that language.

It remains to thank those who have helped me with my work. I owe the most help to the editors of the text, with whom even before the text was established I had discussed by word and by letter many of the verses. V. V. Gokhale has been good enough to read a first draft of my translations and notes to verses 334–806; D. D. Kosambi has kindly read those and also the translations and notes to 30–333 and 807–1018. From each of these scholars I have had numerous suggestions on the interpretation of the stanzas submitted to them. Many of their suggestions are now embodied in the translation and notes. While I have tried to give specific credit for suggestions, I must have passed over some in silence. Even where I have gone my own way over objections from my scholar friends I have benefited from our exchange of views, for it has given me assurance that all paths of interpretation have been carefully explored. For verses 1–29 and 1019–1739 time did not permit of this double and triple check.

To Professor V. V. Raghavan of Madras I am indebted for brief but penetrating observations on the text of thirty-five of the verses. I have accepted most of his suggestions for the improvement of the text and have so indicated in the notes.

I have improved the translation of several of the verses by subjecting them to the clear, unsanskritic eyes of my daughter, Rachel. One of my favorite pieces of the collection, 1207, owes its present English shape to my son, Daniel.

Last but not least I must thank that ancient abbot, Vidyākara, for furnishing me the happiest hours of labor that I have yet known.

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Harvard University
1963

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AN ANTHOLOGY OF SANSKRIT COURT POETRY

General Introduction

India has preserved from the past a vast literature of classical Sanskrit poetry. While this fact has been long known in the West, most of the few Westerners who have studied Sanskrit have set the classical literature to one side, concentrating their attention on India's older or less literary texts. The notable accomplishments of our professional Sanskritists have been in Vedic studies, in history, in linguistics, in the comparative study of religions. And so it comes about that our translations of classical Sanskrit poetry into English for the most part have been made by English speakers who were strangers to poetry or by Indians who were strangers to English. From them one may see that Sanskrit poets were interested in sex, mythology, and puzzles, but one will scarcely guess that they possessed a true sense of poetry. The classical literature of India has remained to the English reader like Sleeping Beauty of the fairy tale, hidden behind a hedge of thorns.

This sleeping princess can be wakened only by letting her speak. If we lend her English words that are truly consistent with her intentions they should please the reader. If they displease or bore him no amount of historical or critical comment will save the day. Being aware of this, I would have the translations which follow stand on what merit they possess without further comment. It is only for the reader who may come to like them that I add here some words of introduction. Sanskrit poetry differs from English poetry in techniques and purpose and in the attitude which its authors take to beauty and to life. Some readers may wish to know why this is so. Again, Vidyākara's collection, which I have here translated, is a special collection which should be distinguished from Sanskrit poetry as a whole. Finally, while the reader should make his own judgment of this poetry, it can do no harm to warn him against some false judgments that have been made in the past. These three considerations have given rise to the three parts of the introduction which follows.

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1. Sanskrit Poetry and Sanskrit Poetics¹

The word Sanskrit originally meant 'refined' or 'perfected.' The Sanskrit language, to use the term precisely, is that language which was refined or regularized, from the spoken language of North India of about 500 B.C., by the great grammarians, especially by Pāṇini (fourth century B.C.?) and by Patañjali (second century B.C.). Westerners sometimes give this language the name of Classical Sanskrit, a term which is really redundant, to distinguish it on the one hand from older (Vedic and Epic) and on the other hand from more popular and less regularized varieties of the same tongue. Sanskrit proper or Classical Sanskrit was firmly established by Patañjali's time, nor has its grammar been changed by an iota since then; only in vocabulary and style did Sanskrit continue to grow with the passing of the centuries. It is in this language of rigid grammar but flexible style that are written most of the texts preserved to us from ancient and medieval India. Since Sanskrit continues to be written, although in decreasing volume, its literary tradition may be said to extend for two and a half thousand years. Within this span the great period of Sanskrit poetry falls from about A.D. 300 to 1200.

In speaking here of "poetry" I shall refer to what the Indians call *kāvya*. There is much verse that is not poetry in this sense. Much Sanskrit verse is didactic, dealing with ritual and philosophy and even with such subjects as astronomy and medicine. Much is narrative and only a small portion of this narrative verse is *kāvya*. When it is the plot of the narrative that holds our interest and furnishes our delight rather than a mood or suggestion induced by poetic means, we are not dealing with *kāvya*.

However one defines poetry, its bones are the words of which it is composed. The sort of poetry which a poet writes cannot fail to be influenced by the sort of language he speaks. Now Sanskrit as a language has many peculiar traits and several unique ones. The influence of each of these can be observed in Sanskrit poetry.

¹ The first part of this section is altered only slightly from an article which I wrote under the same title some years ago and which was published in 1955 in a volume called *Indiana University Conference on Oriental-Western Literary Relations* by the University of North Carolina Press. In the latter part of the section I have changed that account by enlarging the descriptions of mood and suggestion and I have added several paragraphs on the impersonality of Sanskrit poetry. The interpretation of vs. 49 has been improved and that of 646 corrected.

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To begin with, Sanskrit is an inflected language, more elaborately inflected than Latin or Greek. For example, it has eight cases of noun inflection, and both substantives and verbs are inflected differently not only for singular and plural but for dual.

One effect which this inflection has on poetry is that it makes possible infinite variations of word order.

The king with arm throbbing approached Śakuntalā.

In English we cannot put the heroine first in the sentence. “Śakuntalā with arm throbbing approached the king”—the meaning has changed. In Sanskrit any word of this sentence may stand first. The final “m” of the accusative marks the heroine’s relation to the hero wherever we put her name.

Again, in English we must reserve space in our verses for many functional words that are unaccented and unmusical: “the,” “a,” “with,” “at”—words whose meanings in Sanskrit are indicated, if they are indicated at all, by a change in the inflectional vowel or syllable.

The tightness of construction which proceeds from the inflected nature of Sanskrit may be increased rather than lessened by the compounding of words. Sanskrit has this ability to a quite unnatural degree. We are aware of the trait in German and even to some extent in English, where it usually produces a humorous or barbarous effect. But within a natural spoken language such compounding is fairly limited. In Sanskrit written according to the laws of the grammarians there is scarcely any limit set to the process. Frequently in Sanskrit compounding is employed to avoid clausal construction. The sentence then becomes monolithic. Take, for example, the following sentence:

Although she was embarrassed by the earnest glance of the king, still out of curiosity it was slowly that she walked away from him, looking backward as she walked.

Sanskrit, if it finds it useful to do so, may put this sentence into three words. The first word will be in the genitive feminine: “of the earnest-looking-glance-embarrassed one.” The second word may run as follows: “curiosity-born-backward-glance-accompanied-away-walking.” The last word will be simply “slow.” The copula may be omitted.

It may be well before going farther to give some examples of how such linguistic traits can be used to effect in Sanskrit poetry.

I shall give a literal translation of three verses of Kālidāsa in order to show the construction of the originals. All three verses are from the eighth canto of the *Birth of the Prince*, the canto which describes the

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pleasures of the God Śiva with his bride Umā, the beautiful mother-goddess, the daughter of the Himālaya mountains. In the first verse the divine husband is describing the sunset to his new bride:

The sun, his horses with bent necks,
with plumes striking on their eyes,
goes home, yoke riding high upon their manes,
setting the day to rest in ocean.

Here the sun is imagined driving his car down into the ocean. The verse is built up by miniature brush strokes: the horses bending their necks as they go downhill, the plumes falling forward, and the yoke riding high from the steep descent. The miniature strokes are fitted like gems into a neat grammatical frame: "The sun...goes home... setting the day to rest in ocean." The neatness is increased by the formality of the metrical scheme and by the vowel harmony. This last is an optional ornament, but it is here used so effectively that I might quote the original. Each line ends with a high diphthong until the last, where the sun sinks in the ocean with a deep "au":

So 'yam ānata-śīrodharair hayaiḥ
karṇa-cāmara-vighaṭṭitekṣaṇaiḥ
astam eti yuga-bhugna-kesaraiḥ
saṃnidhāya divasaṃ mahodadhāu.

(*Kumārasaṃbhava* 8.42)

In the second verse which I have chosen, the divine couple are looking at a lily pond surrounded by trees when the moon breaks through the clouds and Śiva says:

You could pick up the drops of moonlight shaken off by the leaves and scattered like flowers on the ground beneath the branches, and deck your hair with them. (*Kumārasaṃbhava* 8.72)

Here again is a miniature in motion. As the leaves shake, the drops of moonlight fall through them onto the ground where they shine like small flowers. The syllables of the poetry imitate the gentle fall of the moon drops: "*patita-puṣpa-peśalaiḥ*." Here again the whole verse is syntactically bound together. I can show this only by a second translation, so literal that it is almost unintelligible:

It is possible, if by your fingers plucked, with these soft under-the-branches-fallen-flowers, these leaf-shaken moonbeams drops, to deck your hair.

The impersonal verb with which the verse begins demands completion by the infinitive and object which come only at the end. The form is

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like a well-cut diamond. Not a single word can be omitted from the verse without rendering the whole unintelligible.

One more example. Śiva and Umā are playing by a pool:

A golden lotus flower she threw
and shut her eyes at the water he splashed;
Umā dived into the waves,
duplicating the minnows with her golden girdle.

(*Kumārasambhava* 8.26)

Here a harmony of visual imagery accompanies the harmony of metrical form. The verse begins with gold, the golden flower, and ends with gold, the golden girdle. Between these limits water is splashed at Umā and Umā splashes into the water. It is what in a painting one would call harmony of color and harmony of line.

Several of the effects which I have here illustrated are common to highly inflected languages. One could illustrate them from classical Latin or Greek as well as from Sanskrit.² Indeed, they seemed so natural to Sanskrit writers of the older period that the writers on poetics have comparatively little to say of tightness and neatness of construction. On the other hand, modern Sanskrit shows a noticeable decay in this respect. The modern poetry, except in the hands of a few geniuses like Jagannātha, tends to be loose and inchoate. The reason is clear. The natural languages of the later poets, modern Bengali or Hindi or Tamil, are analytical languages like English or French. And it takes genius actually to think in Sanskrit instead of simply translating from one's own into the older tongue.

The comparison with classical Latin or Greek, however, must not be carried too far. Sanskrit differs from those languages, and from most other languages also, in one very important respect—its artificiality. But I must qualify the term. I do not mean that Sanskrit was a dead language. It was often spoken at court and in religious institutions. It was the regular language of conversation between educated men of different provinces. For a long period it was the chief written language

² Sanskrit and Latin, for example, are specially fond of inflectional binders in verse. Thus, the third line of the last verse quoted above runs in one version of the original *sā vyagāhata taraṅgiṇīm Umā*, where *sā* and *Umā*, being inflectionally identical and belonging together in sense ('that Uma,' Latin, *illa Uma*) serve to bind the line in a sort of vise. For the same technique almost any ode of Horace will furnish examples. The poet Bhāravi uses interlocking binders just as Horace does, for example, in *Nullus argento color est avaris abdito terris* where words 1 and 3, 2 and 6, 5 and 7 go together. Sanskrit departs from Latin and Greek, however, in its tightening of a verse by recourse to compound construction.

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of North India. But it was artificial, as medieval Latin was artificial, in that it was learned according to rule after some other language had been learned by simple conditioning. Every Indian, one may suppose, grew up learning in a natural way the language of his mother and his playmates. Only after this and if he belonged to the priesthood or the nobility or to such a professional caste as that of the clerks, the physicians, or the astrologers would he learn Sanskrit.³ The women of his family, although they might understand some Sanskrit, could seldom speak or read it, at least in North India. South India forms a partial exception to this statement and the use there of Sanskrit in post-classical times by ladies of the nobility had an interesting effect on the literature of that period. But I must hold to the main points and overlook exceptions. As a general rule Sanskrit was not a language of the family. It furnished no subconscious symbols for the impressions which we receive in childhood nor for the emotions which from our character in early adolescence. Sanskrit was therefore divorced from an area of life whence the poetry of what I would call the natural languages derives much of its strength.

One effect of this artificiality on Sanskrit literature is clear and relatively simple to describe. Sanskrit not only has an enormous vocabulary; it has also a larger choice of synonyms than any other language I know. In a natural language there are probably no synonyms. Of course, one can go to a thesaurus and find what are called synonyms. For the English word 'house' one may find 'dwelling,' 'residence,' 'tenement,' 'abode,' and so on. But these are not true synonyms as one can see the moment one tries to interchange them. One cannot say of the Vanderbilts that they lived in a large tenement in Newport, Rhode Island. Each word in English has connotations that it cannot shed and that permit it to be used only in an appropriate social and emotional setting. There is even a genre of English humor, perhaps best exemplified by S. J. Perelman, which gains its effect by

³ The merchant castes seem always to have preferred the natural languages both for business and for literature. Merchant accounts in the time of the Maratha confederacy were written in Marathi. The lost *Bṛhatkathā*, a vast collection of tales which one might call the merchants' epic, was written in *Paiśācī Prakrit*. Those few peasants who learned to write probably also used the spoken tongue. This seems to be indicated by the *Sahajīya* literature in Proto-Bengali and by the peasant religious poetry of the early modern period. But there must always have been some exceptions. The name *Kālidāsa* implies that at least one of the great masters of Sanskrit was born a peasant, for the suffix *-dāsa* in ancient India was used only in *Śūdra* names (a usage which has changed in modern Bengal).

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dropping words into a setting which cries out, so to speak, against their connotations. This form of humor was never developed beyond a rudimentary stage in Sanskrit, for while Sanskrit distinguishes, it is true, between poetic words and matter-of-fact words,⁴ it achieves within each of these categories an extraordinary degree of synonymity. The poetic words for house in Sanskrit—and Sanskrit has far more words for this object than English—differ chiefly in sound and etymology. They are not bound to a particular social or emotional situation. Thus, *veśman* is literally the place where one enters, *sadman* the place where one sits down, *vastya* the place where one dwells, *nilaya* and *ālaya* the place where one alights or comes to rest. These words are far more interchangeable than the English ones. *Nilaya* will do for the dwelling of a king or a farmer or a crow. The learnedness of the language has divorced its words from the emotional responses of everyday life.

As a result, Sanskrit is lacking in what is perhaps the chief force of English poetry: its kinesthetic effect. What I mean can be shown by an old ballad:

Martinmas wind, when wilt thou blow
and shake the green leaves off the tree...

One can feel the leaves shaking, and one shivers in the next line to the “Frost that freezes fell / and blowing snow’s inclemency.” One can find verses that produce this muscular effect in Bengali, and although I cannot speak at first hand of other modern Indian literatures, I imagine that one can find the effect in them as well. But it is only rarely that one finds it in Sanskrit.⁵ The powers of Sanskrit are of a different order.

⁴ Thus in *kāvya* one seldom finds the simple words *strī* and *nārī*, ‘woman.’ Women are there transformed into charmers, damsels, and gazelle-eyed beauties (*vilāsini*, *yoṣit*, *mṛgākṣī*, and so on). So also the everyday words for beauty and beautiful fail to appear; see Ingalls, *Words for Beauty*, p. 90. Sanskrit critics were aware of the humorous effect of juggling words of the two categories. In their textbooks they furnish examples of the effect under the heading *grāmyatā* (vulgarity).

⁵ Sanskrit is so vast a literature that one can make few statements concerning it that are without exception. It should be clear from what precedes that I do not mean my remarks to apply to the epic, which is older than Sanskrit proper. But even within Sanskrit proper there is a school of what I have called the poetry of village and field (see Intr. to Section 35 of the translations) which is comparable in several respects to the poetry of the natural languages. And there are verses by the southern poetesses Vidyā and Śīlabhaṭṭārikā, like the latter’s famous *Yaḥ kaumāra-haraḥ* (translation 815), which form exceptions to the general rule.

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There exist handbooks of a fairly late date listing Sanskrit synonyms in metrical patterns. Presumably there were older books of this sort which are now lost. Thus for the word 'king':

Two short syllables	nrpa
Three shorts	nrpati
Trochee	bhūbhṛt
Iamb	ksitīś
Spondee	rājā
Dactyl	pārthiva

and so on. For common words like 'king' or 'rain-cloud' or 'mistress' two or three hundred synonyms will be listed, and these are all interchangeable. What I say is by no means exaggerated, for the synonyms can be increased by permutation. For example, 'earth-ruler' and 'world-protector' may be used for the word 'king.' There may be seven or eight basic words for 'earth' and ten or fifteen for 'protector,' 'ruler,' 'master,' and so on. This already gives seventy to one hundred twenty synonyms. But one can go on,—'foe-queller,' 'white-parasol-possessor,' and so on, beyond one's ability to count.

Just as there exists a vast number of synonyms for almost any word the poet may wish to use, so also there exist synonymous constructions. On examinations for elementary Sanskrit I used to ask students to express in Sanskrit the sentence "You must fetch the horse" in ten different ways. Actually, one can do it in fifteen ways or so by using active or passive constructions, imperative or optative, an auxiliary verb, or any of the three gerundive forms, each of which, by the way, gives a different metrical pattern. What I would emphasize is that, while these constructions differ formally, emotionally they are identical and completely interchangeable. In a natural language that would be quite impossible.

Accordingly, Sanskrit verse from the earliest times was able to accept a set of very rigid and complicated forms. Each verse must be only four lines long and must fall into one or another of about fifty recognized metrical patterns.⁶ These patterns are of great complexity. In most of them each syllable is regulated in length and some patterns require as many as twenty-three syllables in a line. Many verses also employ elaborate schemes of alliteration and syllabic repetition. Such forms are practicable only by means of the enormous vocabulary of synonyms and

⁶ The textbooks on metrics list many more meters than this, but fifty is as many as are generally met with. A single poet remains usually within a repertoire of half that number except in passages intended to establish his reputation as a virtuoso.

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choice of constructions which Sanskrit affords. In view of these aids I have never been dazzled by Sanskrit metrical ingenuity although I admit that I find it delightful. I am happy to find that the best Indian critics are of the same view. Skill in meter and alliteration they regard as a virtue (*guṇa*) in poetry, as the skillful use of figures of speech is considered an ornament (*alaṃkāra*). But neither of these is the soul of poetry.

In the analysis of poetic figures of speech (*alaṃkāra*) the Sanskrit critics surpass the Greeks and Romans. They surpass them not only in subtlety but also, as it seems to me, in understanding, for the Sanskrit analysis is based directly on poetry whereas the Greco-Roman analysis was based in the first instance on oratory. Our Western rhetoric centers its attention on the manner of presentation: on word order, connection of parts, emphasis, and emotional effect. The science of *alaṃkāra* is concerned rather with image-building, with shades of similarity, and with the techniques of overtone or suggestion. Rather than attempt a catalogue of the hundred or so tropes of Sanskrit⁷ I shall better serve my purpose if I furnish two or three examples to show the manner in which the Sanskrit critic goes about his work.

Like our classical critics the Indians distinguish simile from metaphor. "Her face was like the moon" is *upamā*, or simile. "She turned toward me her bright moon face" is metaphor. But how about this:

As I came, she presented me from afar with a smile. In the gambling match we then played, the stake was a close embrace.⁸

This, we are told, is neither simile nor metaphor. It is *pariṇāma*, which one might translate "evolution." In metaphor the poetic comparison (the moon in the phrase "her bright moon face") is static; it undergoes no development or evolution. In *pariṇāma* the case is different. In the verse above, the girl's smile is identified with a welcoming present; it then evolves by being actually presented. The embrace of the lovers is then identified with the stake of a gambling match; it evolves by their gambling for it and by the lover's winning it.

Or consider another distinction which is made. On the one hand we

⁷ In the introductions to the separate sections of the anthology and in the notes appended to the translations I have given explanations of a few of the common tropes. The reader who wishes to study the subject systematically may consult the works of Joh. Nobel and P. V. Kane listed in the Abbreviations and Works of Reference.

⁸ Anonymous, quoted *Sd.* on 10.34.

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may have a figure of speech which gives rise to a suggestion, as in the following verse from Māgha:

Vala, his prowess roused, glared like a lion at Veṇudāri who set upon him like an elephant.⁹

The figure of speech is the double simile: Vala courageous as a lion and Veṇudāri mad as an elephant. The suggestion is something else, something which derives from these similes. The suggestion is that Vala will shortly kill Veṇudāri, for when lions fight elephants, it is the elephants who get killed.

On the other hand, a suggestion may give rise to a trope, as in the following from Kālidāsa:

In the southland the glory even of the sun grows dim. In that very land the Pāṇḍyas could not bear the glory of Raghu.¹⁰

When the sun travels south in the winter, his brightness and heat seem to decrease. But the military power of King Raghu in his southern campaign against the Pāṇḍyas remained bright. No figure of speech is actually used, but the contiguity of the two ideas produces a suggestion which gives rise to the trope of hyperbole in one's mind.

It would be possible to give many beautiful examples of the subtle use of figured speech in Sanskrit poetry. But I wish instead to give a rather frigid one. I do this partly because the example affords a convenient comparison with a bit of English verse, but more because I wish to finish with what might be called the limitations of Sanskrit poetry before proceeding to an account of its capabilities. The verse is number 257 of Vidyākara's anthology. It is by Yogeśvara, an excellent poet who is capable of better things. In it he uses a strikingly elaborate metaphor:

Now the great cloud-cat,
darting out his lightning tongue,
licks the creamy moon
from the saucepan of the sky.

The effect here is gained by intellectual, entirely rational means. The metaphor is complete in every detail: cat, tongue, cream, and saucepan—cloud, moon, lightning, and sky. It is almost like an exercise from a

⁹ *Śiś. Vadh.* 19.2. This verse together with the *Raghuvamśa* verse which follows is quoted in illustration of the aforementioned distinction by Viśvanātha, *Sd.* on 4.9.

¹⁰ *Ragh.* 4.49.

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manual of logic under the chapter "Analogy." Compare the verse with a well-known passage of T. S. Eliot, which uses several similar ideas, but uses them very differently:

The yellow fog that rubs its back upon the window-panes
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains, . . .*

This from one who is often called an intellectual poet. And yet Eliot gets his effect in every line from the irrational, the strong but imprecise memory we have of fog and cats, the childhood associations of certain words and idioms. Consider the line: "Licked its tongue into the corners of the evening." It brings to sudden flower certain homely and completely natural phrases: "licks his tongue around the bowl," or "licks his tongue into the corner of the dish." The idiom is suddenly transfigured by bringing it into juxtaposition with the last three words, "of the evening." This transfiguration of language becomes impossible without a natural-language basis.

I think one will find the verse of Yogeśvara cold and stiff when placed beside Eliot's. And if so, I have completed what an Indian critic would call my *purvapakṣa*, the preliminary argument against my own view. It now remains for me to show that Sanskrit verse despite this limitation, or perhaps because of it contains great beauty of its own.

Let me begin with what is relatively easy, with what I might call the mood pieces, using this word 'mood' to translate the Sanskrit *rasa*. The Indian critics are divided as to whether mood or suggestion is the soul of poetry. I shall come to suggestion later, for it is more difficult to explain. Mood, while the Indians analyze it more elaborately than we do—they speak of nine basic moods, which in turn have infinite ramifications—is still nothing foreign to our own poetry. I shall give first two verses ascribed to Bhartṛhari, which I have put into rhyme. They are simple enough to need no comment. The first is in the erotic mood and although I like it I will not claim much more than elegance for it:

Now come the hours of gallant words,
The girl close by, now lazy from the sport,
The warbling of the koil birds
And all about the newly blossomed court.

* From T. S. Eliot, "The Love Song of J. Alfred Prufrock," *Collected Poems 1909-1962*, quoted by permission of the publishers, Faber and Faber Ltd. and Harcourt, Brace and World Inc.

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At night the moon gives cool resort
To conversation with a few good wits,
While some choose garlands now that Spring permits
A choice from scent and flower of every sort.¹¹

The second is in the mood of peace, and the original, at least, is truly great:

My father wind and you my mother earth,
Fire, my friend, water, my near relation
And you my brother sky; in this last breath
Of mortal life I send you salutation.
From living ever with you comes this birth
Of uncontaminated wisdom with increase
Of goodness that all darkness and all folly cease
As now I live in brahma in my death.

Bharṭṛhari tends to be frivolous in his love poetry, but this is not true of all Sanskrit writers on that favorite subject. I shall quote two more verses in the erotic mood, which require some explaining. The first belongs to the variety of the mood known as love-in-separation, and the stimulants of the mood (*uddīpana-vibhāvāḥ*), to translate another technical term, are the phenomena of the monsoon storms. As the monsoon gathered it was usual for civil and military officials to return to their residence at court. Travel and warfare were impossible during the rains and these three months were given over to family reunions and public festivals. The sight of gathering clouds immediately suggests to the Sanskrit poet these days of sexual satisfaction and domestic happiness. And if a wanderer is left in a foreign land or a captain delayed on the frontier at this season, his case strikes the poet as doubly sad. There are thousands of verses playing on these associations. Yogeśvaha in verse 220 of our anthology writes as follows:

After the rain a gentle breeze springs up
while the sky is overlaid with clouds;
one sees the horizon suddenly in a flash of lightning;
moon and stars and planets are asleep;
a heady scent is borne from *kadambas* wet with rain
and the sound of frogs spreads out in utter darkness.
How can the lonely lover spend these nights?

¹¹ This and the translation which follows were first printed in my review of D. D. Kosambi, *The Epigrams Attributed to Bharṭṛhari* in *Harvard Journal of Asiatic Studies*, XIII (1950), 257–258. The originals are numbered 138 and 301 respectively in Kosambi's text, a numeration which shows that the ascription of the first verse is certain, of the second verse doubtful.

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My next selection, number 646 of our anthology, is an example of a turnabout verse, that is, a verse where the conclusion comes as a surprise. One may remark of poetry in all languages that the turnabout can be achieved only in verses of strictly conventional form, for it is only such verses that so fix our expectation that it may be shocked by a departure from the expected. The best examples that I recall in Western poetry are from Byron and Heine, both very strict poets in regard to the formalities of verse. Sanskrit with its rigidity of form and convention is peculiarly adapted to the turnabout. It seeks, for reasons which I hope to make clear, for pure effects by this means: the effect should be either tragic or comic, but not both.¹²

The verse which I choose is by a woman, Bhāvakadevī, and has won its way into most Sanskrit anthologies. It begins in accordance with the convention which calls for the erotic mood to be revealed by successive aspects of love-in-enjoyment (*saṃbhoga-śṛṅgāra*) and love-in-separation (*vipralamba-śṛṅgāra*). A perfect love, once united, is continued by two lovers though apart. But the poetess follows this by what is unexpected and because it is unexpected the bitterness of the sudden turn is impressive. The lovers marry.

At first our bodies knew a perfect oneness,
but then grew two with you as lover
and I, unhappy I, the loved.
Now you are husband, I the wife,
what's left except of this my life,
too hard to break, to reap the bitter fruit,
your broken faith?

The critics spent much effort in analyzing what I have called mood. The theory was applied originally to the theater and came only later to be applied to all forms of literature. It begins by classifying the human emotions (*bhāva*) into eight, or according to some critics nine, basic or stable (*sthāyin*) types: sexual excitement, laughter, grief, anger, energy, fear, loathing, and wonder, to which some add, as ninth, peace. These emotions are stable only in relation to some thirty-three

¹² For Sanskrit turnabouts with tragic or bitter effect, beside the example given in the text above see verses 1405, 1441, 1615 of the anthology. Of the comic turnabout one type became conventionalized as the trope *apahnuti*; see Intr. to Section 24 of translations. The coalescence of the two types, which Sanskrit convention prohibits, is characteristic of the Western poet Heine; cf. his *Ich glaub' nicht an den Himmel*. In Byron's turnabouts the immediate effect—this is no place to discuss his final aims—is regularly comic; cf. the delightful verses of *Don Juan* I, 123–125.

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transitory experiences, such as embarrassment, reminiscence, worry, and so forth. The effort of the dramatist or poet is to transmit a sort of decoction of these stable emotions to his audience. He does so by employing certain means: the characters of his play or poem, the stimulants, such as rain-clouds or sandalwood or bees when the mood is erotic, victories and triumphs when the mood is heroic; and so on. The decoction which the audience receives is what I have called mood. A more literal translation of the Sanskrit *rasa* would be flavor or taste.¹³ The moods bear names corresponding, with some small but interesting differences, to the names of the basic emotions from which they are derived. They are the erotic, the comic, the compassionate, the cruel, the heroic, the terrifying, the horrid (or loathsome), the marvelous, and the peaceful. The mood is not the original emotion itself or we should not enjoy hearing sad poetry like the *Rāmāyaṇa*. Emotion (*bhāva*) and mood (*rasa*) differ in several respects. An emotion is seldom pure or sustained and the emotions which contaminate it, since they depend on circumstances beyond our control, are seldom aesthetically harmonious. Our bursts of energy are mixed with anger and fear; our sexual excitement is interrupted, frustrated, forgotten, and then resumed. A mood, on the other hand, since it is created by an artist, may be purified and sustained and can be combined with other moods in an artistic fashion. Again, the emotion is personal whereas the mood is universal. When Rāma loses Sītā in real life his emotion is one of personal loss. But when this happens in Vālmiki's poem or Bhavabhūti's play, the mood embraces all men and nature as well.

The doctrine of the moods is elaborated by conventions regarding their permissible combinations, by the analysis of each mood in itself, and by teachings concerning the appropriateness to each mood of the various types of dramatis personae, stimulants, and subsidiary emotions.

The erotic mood combines most perfectly with the comic, for there are passages where one may not be able to say which mood predominates. In the combination of the erotic with the compassionate, on the other hand, one mood is always basic and the other secondary. It is expressly forbidden to combine the erotic with the horrid, but this rule

¹³ The word *rasa* possesses an ambiguity of denotation, which I have remarked on elsewhere in some detail (*Words for Beauty*, p. 98). A particular *rasa* is said to lie in a given literary work as a sweet taste or a bitter taste may lie in a given food or drink. The connoisseur of poetry is also said to have a *rasa* (a taste) for the poetry he enjoys, much as a wine-taster has a taste for wine. The Sanskrit word for a literary connoisseur is *rasika*.

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has been broken. Bhavabhūti's *Mālatīmādhava* combines sex and horror in a fashion that was later never imitated, it is true, but neither was it forgotten. A curious convention is that while the erotic may combine on equal terms with the comic and on unequal terms with the compassionate, the comic and the compassionate may combine on no terms with each other. Thus, the clown does not appear in the fourth act of the *Śākuntala*, for grief is a subsidiary emotion underlying the act. So far as I know this convention is always respected. It explains the seeking for pure effects in the turnabout verses which I discussed above. One may point out incidentally that the combination which Sanskrit so studiously avoids characterizes much of what is best in modern Western literature.

The erotic and the compassionate moods taken by themselves may need some further explanation.

The erotic mood has two major aspects: love-in-enjoyment (*saṃbhoga-śṛṅgāra*), which portrays love unmixed, and love-in-separation (*vipralamba-śṛṅgāra*), which portrays love tinged with grief. The separation of lovers is further analyzed according to the place it occupies in an ideal romance and according to the cause of separation: thus, love after first sight but before full enjoyment, love hindered by parents or frustrated by exile, love restrained by wounded pride or jealousy. Each of these sub-types has developed its own conventions of portrayal.

A convention that sets Sanskrit at odds with European literature is that within the mood of love jealousy may be expressed by a woman but not by a man. The convention is not a falsification of life but a regulation of sensibility. A man may express jealousy, but by doing so he shifts the mood to the comic. Doubtless the reason for this convention is that in a polygamous society the code of love cannot demand a strict fidelity from the lover. His infidelity may cause his mistress or wife to be jealous but does not necessarily lower the nobility (*udāratā*) of his sentiment. His act of infidelity may have been required by social duty or by common civility. On the other hand, if the mistress were to be unfaithful to her lover, she would cease to be a noble mistress. The lover in turn would be demeaned if he expressed emotional concern over the loss of what had thus already lost its value. Accordingly, a heroine when wronged has recourse in Sanskrit literature only to tears, silence, or bitter words, never to retaliation in kind. Women who distribute their favors are wantons (*asatyah*) and, though looked on kindly by the poets (see Section 24), are subjects of laughter as much as are jealous husbands.

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A play or a great kāvya in the erotic mood must reveal both major aspects of love. There exist so-called fragmentary kāvyas (*khaṇḍakāvya*) where an intense lyricism concentrates on one aspect and even one sub-type of love alone. But such a concentration is essentially impossible in the theater, for the whole moving force of a Sanskrit play is the development of the mood; the action, the plot, serve solely as a vehicle for that development. Clearly a mood cannot be fully developed if a part of it is hidden or overlooked.

The mood derived from grief may never so dominate a poem or play that the audience is left under its spell at the conclusion. A Sanskrit literary work must always have a happy ending. The explanation which is offered for this limitation runs somewhat as follows. Grief is an emotion which all men seek to avoid. Its derivative will therefore be employed only if some benefit can be decocted from so unpromising a source. The Sanskrit poet could see that the derivative of grief was useful for describing the world as it is and also for teaching kindness. The latter purpose appears clearly from the name of the derivative, which is called the mood of compassion. But to emphasize the sorrows of noble characters above their joys, so Sanskrit authors supposed, could serve no purpose other than to drive men from the world, an effort appropriate to some forms of religion but not to kāvya. Thus they used the compassionate mood, which in some instances we may call tragic, but they wrote no tragedy in a Greek or Elizabethan sense. This is a limitation of Sanskrit literature for which the serious student will seek a deeper cause than is furnished by the answer just given.

One may begin by remarking that the absence of tragedy in the Greek or Elizabethan style, as opposed to occasional use of the tragic, is characteristic of Sanskrit, not of all literatures of India. The hero Karna of the *Mahābhārata* is tragic quite in the Western sense, and many of the Rajput ballads are tragedies in the same vein. Thus, the *bon mot* is falsified that India knew no tragedy until the coming of the British. Furthermore, the peculiarity of Sanskrit in this respect cannot be ascribed to some factor, such as the doctrine of karma, which characterizes the whole of Indian thought. That doctrine holds that men get precisely what they deserve and that if they suffer injustice in this life it is because they acted wrongly in past lives; hence it is said that karma makes of justice a law as infallible and inhuman as the law of gravity. But what of that? The doctrine of karma is not fatalism, for each man makes his own karma, nor even if it were would it preclude

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Greek tragedy, for the Greek tragedians were fatalists. Again, in Section 42 of our anthology we find Sanskrit poets who were keenly aware that goodness might be requited, at least in the present life, with suffering, nor were the same poets unappreciative of the self-sacrifice which benefits others. No, the absence of tragedy on the grand scale in Sanskrit stems from factors peculiar to the Sanskrit tradition and not peculiar to India. One cannot have tragedy in the Greek or Shakespearean sense without individuals. Such tragedy does not occur to types. Now there are no individuals in Sanskrit literature; there are only types. The problem with which we began is thus transposed to a problem to which I shall shortly turn. Why is Sanskrit literature devoid of individuals?

Meanwhile one may notice a type of verse where on a miniature scale the mood of compassion is so intense that we may well call it tragic, specifying that we mean by this an impersonal though intense effect, such as Samuel Beckett rather than Shakespeare might achieve. Such are the verses of the present anthology on poverty (for example, 1306, 1307, 1320), on deserted villages (1175), on the hopelessness of life (1321, 1461), or on the catastrophes of love (653, 697). The scenes of these miniatures are natural; the language, especially of the tragic love-verses, is simple and consciously stripped of ornament. The reader is not here purged by the tragic nor ennobled through observing a hero's fate, for such verses have no heroes. It is not the fate of an individual but the condition of man that arrests the reader's attention and for a brief moment overwhelms him.¹⁴

It is a basic canon of Sanskrit poetry that no matter how long the poem, each verse must in itself evoke the requisite mood. Now, it is difficult to evoke mood by four lines of not over twenty-three syllables each. No simple enumeration of erotic or heroic subjects will accomplish the task. Sanskrit poets were aware of this difficulty and discovered the magical means of evocation centuries before Sanskrit critics and philosophers analyzed the means that were used. The word by which the critics refer to this technique is *dhvani*, which I shall call "suggestion," although the word "overtone" as a technical term of music would perhaps be closer to the Sanskrit in meaning. To explain

¹⁴ One of the mysteries of Sanskrit literature is where such verses come from. At present they are found only in anthologies and we know nothing of the works in which they originally stood. Until we learn more, we must suppose that those lost works also followed the overriding convention of using the tragic only as an occasional not a prevailing mood.

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suggestion I shall resort to some very ancient and pedestrian examples.¹⁵

Most literary critics of Sanskrit supposed that every word has three sorts of power. First, the word has the power of direct designation. Thus, the word Ganges designates directly a great and holy river of India. Every word has also a secondary power, a power of indication, which is indirect. That is, a word may refer indirectly to a great number of things that are peripheral to its main object. It is only context that tells us when this secondary power is being employed. "A village on the Ganges"—here we cannot take 'Ganges' in its primary sense. If the village were actually *on* the river its inhabitants would drown. What is meant is a village on the bank of the Ganges. The secondary power of 'Ganges,' its power to indicate indirectly a peripheral object, has come into play.

Now let us come to the tertiary power of a word, its power of suggestion. What is the difference between saying "a village on the Ganges" and "a village on the bank of the Ganges"? The Sanskrit pandit tells us that the first sentence, although it is shorter, conveys a larger meaning. By associating the village thus directly with the river we suggest its coolness and holiness. Or, to take another example, "The spears entered the city." This turn of phrase suggests the great number of entering warriors and their compact formation in a way that would not appear if we said "The spearmen entered the city." The appearance of these suggestions is likened to the resonance of a bell after it is struck. First comes the stroke by which the primary or secondary power of the word enters the mind. Then the mind is suddenly aware of something related to but distinct from these—an overtone, a suggestion. Sanskrit critics and commentators are wonderfully acute at catching and rendering precise these subtleties.¹⁶

The power of suggestion is not only a tertiary power of words. It is a power which sometimes resides in a figure of speech, or it may reside

¹⁵ Taken from *Sd.* Book II.

¹⁶ To show the method of analysis one may manufacture a pandit's comment for a word of English verse.

...through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn.

"'Alien' denotes human beings of another land: strangers, enemies. By indication its meaning extends to non-sentient objects. The suggestion generated here by making corn sentient and active is that the whole land was turned against Ruth, even the grain that she gleaned. The suggestion intensifies the mood of compassion."

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in a whole sentence. By a skillful use of suggestion one may put into a verse as much meaning as might be contained in a whole book of prose.

This desire to increase the meaning of the verse explains much in Sanskrit poetry that would otherwise be mysterious. It explains the love of puns. Puns are very common in Sanskrit verse, and those Western critics who have objected to them simply show their lack of taste for Sanskrit. The pun is one of the techniques by which Sanskrit poets seek to achieve suggestion, to force a larger content into their miniature mold. For example our verse 362¹⁷ describes a young girl as she is just growing conscious of her beauty. The verse does not state explicitly that the girl is conscious of this any more than the girl herself would make an explicit statement to that effect. Rather, the verse is strewn with suggestive puns. The noun *prayāṇa* (departure) in the phrase 'departure of childhood' happens to be also a technical term for the setting out of an army of conquest. The compound *vigrahabharaḥ* (the weight or growth of her body) can also mean 'preparation for war'; and so on. To analyze the verse technically one would say that its primary designation is a girl coming into womanhood, its indication is of preparations for conquest, its suggestion is of a latent, shy, but irresistible power. Or take our verse 1387, where the social orders under the poet's patron king are described in words that pun on the technicalities of grammar. The flattering suggestion is that society is as precisely and wisely regulated by the king as is the Sanskrit language by Pāṇini. Occasionally Sanskrit poets use puns playfully (verse 1418 contains a very pretty example) or obscenely (an effective example will be found in verse 1436) as we commonly use them in English, but the true province of the Sanskrit pun is suggestion. The only English author who approaches the Sanskrit poets in this effort is James Joyce. But poor Joyce had to work with no tradition behind him. He had no well-cut and tempered tools but had to forge his own, and his audience was not trained as a Sanskrit audience was to receive such a poet's message.

The nature of the Sanskrit language is peculiarly well adapted to punning. Its words, as in every language with a long literary tradition, have each accumulated numerous meanings the choice of which is normally determined with reasonable ease by context. But words like *guṇin*: 'man of virtue,' 'gem'; *kara*: 'hand,' 'ray,' 'tax'; *hara*: 'lion,' 'ape,' 'Indra,' 'Śiva,' offer constant temptations to crowd double and

¹⁷ The translation of the verse, like that of other punning verses will be found in prose in the section of notes following the English verse translations.

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triple meanings into a verse. The complete freedom, which Sanskrit enjoys, of word-order and its freedom to form compounds are aids not only to punning but to suggestions of all types. One can arrange words always in the most suggestive relation of contiguity or separation.

The varieties and uses of suggestion in Sanskrit are so numerous that large volumes have been composed to describe and analyze them. As in treating other elements of poetics I shall give only a few examples.

The most obvious examples can be found in plays, and it is in the theater that Indian critics first became aware of *dhvani* and attempted to analyze its functions. Suggestions may arise by means of a hint used to convey meaning to one character while leaving another in the dark. Thus Śakuntalā's friend calls out, "Little *cakravāka*, bid your mate farewell, for night is coming." *Cakravāka* birds, it is true, separate at night and by their pining furnish a stock metaphor for parted lovers. But the night that is approaching, as Śakuntalā is quick to understand, is the mother-superior of the hermitage and the suggestion is that Śakuntalā will be wise to leave her lover before that kindly but strait-laced old lady finds her. This variety of suggestion, used for gnomic rather than theatrical purposes, becomes the allegorical epigram (*anyokti*) of which Vidyākara furnishes many examples. Thus, his verse 1033 runs:

Here you have come, oh goldsmith,
to sell jewelry worthy of an ear.
Have you not heard that in this village
the chieftain's ears have not been pierced?

where 'goldsmith' and 'chieftain' to one acquainted with the conventions indicate respectively a poet and his patron. The poet chooses thus to suggest his situation rather than describe it outright. A bald description would be personal and so would be in bad taste.

Hints are commonly used in the theater to set the stage for matter to come. All entrances of characters are theatrically prepared in this way. Similarly, a play's opening stanza of benediction often hints at the nature of the work to follow. When skillfully drawn the hints of the benediction may suggest notions of great depth and beauty (see Intr. 4, par. 21). Or suggestion may be used to reveal the essential meaning of what would otherwise be an inconsequential description. For example, in the *Tāpasavatsarāja* (verse 868 of our anthology) the coming of night is described as follows:

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Moths begin their fatal flight
into the slender flame;
bees, made blind by perfume,
wait in the closing bud.
The dancing-girls are putting on their paint
as one may guess from here
by the jingling of their bracelets
as they bend their graceful arms.

The burning of the moth and the imprisoning of the bee suggest the purpose of the dancing-girls' preparations. By this revelation of underlying purpose or essential meaning the mood is established. Indeed, one could define mood as the revelation of the essential meanings of things, specifying only that those meanings must fit with pre-established conventions.

As with all conventions those of Sanskrit can be overworked. An insensitive poet will find it only too easy to sort his material into the approved modal patterns by means of suggestions that have been used a hundred times before. He will say of night, when the mood is to be erotic, that it is black as a cuckoo's throat; when heroic, that it is dark as a king's swordblade; when horrid, that it is as impenetrable as smoke from a funeral pyre. When a tradition is worked on for two thousand years it accumulates a dangerous stock of easy beauty. But no poetry would fare well if we were to judge its conventions by the use to which tired hands may put them. In the hands of a true poet Sanskrit suggestion can achieve effects of tremendous power. I shall comment on a single example.

The women of the Triple City wept from lotus eyes
as Śambhu's arrow-flame embraced them;
but still, though shaken off, the fire caught their hands,
though struck, did pluck their garments' hem,
denied, it seized their hair, and scorned
like lover who has lately loved another, lay before their feet.
May this same fire burn away your sins.

The verse, which is probably by Bāṇa (verse 49 of our anthology) but which is commonly ascribed to Amaru in whose famous collection it occurs as the second benedictory verse, contains a series of images followed by an explicit simile and prayer. The images paint the scene of Śambhu (Śiva), that is to say, God, shooting his flames at the triple citadel of the demons. The women of the citadel weep tears from their

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beautiful eyes and tremble as the flames engulf them. This is a designated image. It and each image that follows produce a double, an image that is not designated but suggested. The first is of a woman whose pride has been hurt by her believing her lover to be faithless. She trembles as he embraces her, and weeps, not daring to look at him. In the next designated image the flames cling to the hands of the women although they try to shake them off, suggesting the lover who urges profuse apologies upon his mistress. And so in what follows, where we have the hair caressed and the hem of the garment plucked, either by the flames of God in the designated mythological incident or by the consoling lover in the suggested image. That the images are to be combined in this way is indicated by the briefly stated simile: "like lover who has lately loved another." Finally comes the prayer: "May this same fire burn away your sins."

The imagery of all but the last line of the verse conduces to the erotic mood. In erotic verse the woman who trembles and refuses a glance to the lover at her feet is never truly averse to his attentions but jealous at their being shared. Modal convention leads one to attribute to her not so much pain as passion, in which both pain and joy are mixed. Notice how the suggestion of pain in the verse is succeeded by suggestions of pleasure; weeping is followed by embraces and caresses. Thus, the suggestion of the initial images of the poem is that Śiva's act of destruction is an act of love, of his love of the demon women or, by suggestion, since God brings us all to death, of all mankind, and of their passionate response to his love. But the greatness of the verse lies in its conclusion. The benediction shifts the mood to peace. To ask that God "burn away your sins" by that same fire is to ask what? If the fire is the fire of man's joy and grief, the prayer would seem to ask that our joys and griefs so burn out our karma that we may return purified and in peace to the source from which the flame arose. In four lines of verse the poet moves by means of suggestion from the specific to the universal and from a mood of excitement to a mood of rest. The reader may feel that he has dived from a high springboard into a calm, cool pool.

I shall now leave the techniques of Sanskrit poetry to consider a matter which has arisen intermittently throughout the preceding description. I refer to the impersonality of Sanskrit verse, to its lack of reference to specific individuals. It is strange that the standard accounts of Sanskrit literature have so little to say of the matter, for it is here even more than in techniques that Sanskrit poetry proves alien to the prevailing spirit of Western and especially of English verse.

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Western poetry, ancient and modern, has associated intense emotion with specificity of the individual. The association springs to notice in our use of names. The anguish of David would never strike us so forcibly but for that terrible repetition of Absalom's name and of the relation which bound him so exclusively to David.

Oh my son Absalom, my son, my son, Absalom!

Would God I had died for thee, O Absalom my son, my son.

It is not any father grieving for any son that we hear. It is one specific father of a certain time and place grieving for his very own son, whom he names. If David and Absalom were typified we should feel that the grief was diffused and so less intense. So when Catullus cries out,

Caeli, Lesbia nostra, Lesbia illa,
Illa Lesbia quam Catullus unam
Plus quam se atque suos amavit omnes
Nunc in quadriviis et angiportis
Glubit magnanimi Remi nepotes,

the shame is not that a noblewoman should play the whore in the alley-ways of Rome but that that woman should be "my Lesbia, that Lesbia, that very Lesbia whom I loved more than myself and all that is mine."

These names, which make such a show in passages of emotional intensity, are only a symptom of a trend that runs through most Western poetry and that is particularly strong in Hebrew and English. In these languages even the elegy, where emotion has been cooled by reflection, finds it difficult to break away from the specific. Lycidas may be considerably conventionalized from Edward King but Adonais is clearly John Keats. We aim at impersonality in the sciences and pretend to it in the social sciences, but in poetry for the most part we consciously avoid it.

There are of course exceptions. The poetry of types has occurred in the West especially in court literature. Virgil's Corydon and Alexis, like the Celias and Dorindas of seventeenth-century court verse, are no more individuals than the *nāyakas* and *nāyikās* of Sanskrit. But English has never taken wholeheartedly nor for very long to such figures and America outside the schoolroom has scarcely made their acquaintance.

To the English tradition Sanskrit presents a sharp contrast. In the five hundred or so verses that deal with love in Vidyākara's anthology one will not find the name of a single lover. In Vidyākara's section on villains one finds no villain's name; in the section on good men not one

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individual good man is so identified that we could know him from other good men. The very idiosyncrasies of the Sanskrit language are utilized by the poets in the service of this anonymity. Time and again by the use of a passive or impersonal construction or by using the plural pronoun in place of the singular the poet makes it impossible for his readers to say with certainty whether he is speaking of himself or of a third person, whether of himself or of men in general.¹⁸ We know nothing of the personal lives of Sanskrit poets, just as they tell us nothing of the personal lives of their patrons. The persons here have melted into the types of poet and king.

The contrast between the impersonality of Sanskrit and the pre-vaillingly personal poetry of the West, and especially of English, sets the mind to inquiry along two paths. How did the divergence come about? And how can one achieve great poetry in the absence of one factor that is common to nearly all the great poetry of our own tongue? I am more diffident of my answer to the first question than to the second, for the first involves questions that lie beyond literature.

One may remark that impersonality appears in its extreme form in India only in Sanskrit. The Pāli sermons of the Buddha, what may be inferred of the Prakrit *Brhatkathā*, the vernacular lives of saints and warriors, all show a concern for the individual person and for specific places and incidents, such as we find to prevail in the literatures of Europe. Impersonality was therefore an ideal peculiar to those who spoke or read Sanskrit, that is, to the upper and professional classes, especially to those who passed down the intellectual traditions of India from generation to generation. In those classes one may find a number of parallel phenomena.

Until recent times it has been characteristic of Indian society that the exercise of personal initiative and judgment was low as social status was high and high as social status was low. The joint family with its lack of individual freedom and its imposition of myriad social duties and responsibilities has always been characteristic of the upper classes. Granted that the Indian nobility produced its share of tyrants, as a class it was characterized by cooperative thought and action. It maintained its wealth not by sending forth individual vikings and cor-

¹⁸ Examples of the former type of ambiguity are 1469, 1478; of the latter type, 1465, 1470. In translating such verses I have generally been forced to make a choice, since not to do so would be to write barbarous English. While it is usually clear from context or analogy whether the personal or impersonal is predominant, the definiteness of English narrows the full scope of the original.

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sairs but by sending forth military clans. Similarly, the brahmins and scribes transmitted the knowledge of the past through learned families rather than merely through learned individuals.¹⁹ Furthermore, it was only the upper classes who lived by the book, so to speak, that is, who regarded the Vedas and Dharmaśāstras as criteria of right and wrong to which personal judgment should defer. Again, one may remark that the same environment which produced classical Sanskrit poetry also produced classical Vedānta philosophy, first in its *bhedābheda* form, but by the ninth century in its form of absolute monism where even the personality of God was denied as being an illusion. Finally, the Indian nobility and priesthood, like those of other lands, were conservative. Where a literature is largely limited to such classes it will naturally be slow to break with an ideal that has once been formed. The ideal of impersonality came into Indian literature some time between the composition of the Mahābhārata epic and the Rāmāyaṇa. In Sanskrit it was never to leave.

By all this I do not mean to say that Indian noblemen and men of learning differed in nature from modern writers of the West. Human nature is marvelously constant. But their environment hushed certain traits of character that with us are allowed free speech and at the same time made other traits eloquent that with us are silent. Literature reflects rather the ideals of men than men themselves. At its best it does not distort, but even at its best it selects.

As to how poetry could exist in the absence of individualism the answer is easier. It existed, just as Indian religion existed under the same circumstances, by making a virtue of its lack. To the Vedāntin the advantage of stripping off the personality was that only thus could he arrive at what he considered to be real, at something permanent, unchangeable, and unitary. To the Sanskrit poet the advantage of abandoning personal idiosyncrasy and adventure was that the resultant character by being typical came closer to being universal. To write of one's patron, say, as Rāmapāla who has ruled for a few years one of the many regions of India is to make him out a small thing, a human, no

¹⁹ Where we have the particulars of a Sanskrit author's life we almost always find that he came from a family of authors. This holds true of poets such as Rājaśekhara just as it does of critics (e.g., Abhinavagupta), grammarians (e.g., Bhaṭṭoji Dīkṣita), and philosophers (e.g., Vidyāraṇya). One infers that it was rare for a man from an unlearned family to move into the charmed circle of literature. The legends of sudden divine inspiration, which are told, for example, of Kālidāsa and Mūkakavi, may well have been invented to explain the rare exceptions.

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more than he might be without the aid of Sanskrit verse. So to select among his qualities and among the vicissitudes of his life as to suggest his identity with Karna or Arjuna or Rāma son of Daśaratha is to magnify him and give him permanence.²⁰ In similar fashion, the poet's mistress or wife was thought to be glorified by joining her to the appropriate traditional type of heroine. In that guise she became eternal. Everything about her became lovable, not just this trait or that.

From the standpoint of our very different ideals it is easy to make fun of this process of magnification. Macdonell laughed at the Sanskrit excesses of love-lorn damsels and Kosambi heaps scorn on the hyperboles of Sanskrit panegyrics. But one may ask what the Sanskrit critics would have said of Albertine or of Molly Bloom. It is well that we can laugh at each other in this vale of tears, but it would be sad indeed should we stop at no more than that.

There are places where Sanskrit impersonality is poetically effective even to a Western taste.

They lay upon the bed each turned aside
and suffering in silence;
though love still dwelt within their hearts
each feared a loss of pride.
But then from out the corner of their eyes
the sidelong glances met
and the quarrel broke in laughter as they turned
and clasped each other's neck. (Verse 667)

Half the charm of the verse lies in the anonymity of the lovers. So left, they express an eternal moment of young love. To specify that they are Jack and Joan or that they are Lionel and Blanche fleur would be to destroy the universality by the intrusion of social particulars.

And more than this. The finest effects of suggestion are possible only when applied to types, not to individuals. By a long process of typifying, each variety of love, each scene of nature, each function of the gods received a conventional manner of presentation. By a single brushstroke, a single word taken from one of these conventional portrayals or descriptions, the whole scene is evoked. It thus becomes far easier than it is under the modern Western ideal of individualism to move back and forth among the fields of nature, humanity, and the gods, and by suggestion to reveal a given mood as embracing the universe. Thus,

²⁰ For a more detailed characterization of the Sanskrit panegyric one may turn to the Introductions to Sections 32 and 41 of the anthology.

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in Kālidāsa's play, Śakuntalā by becoming the very type of heroine-in-separation comes naturally into comparison with the *mādhavī* vine of her hermitage. As the vine is dried by the noonday wind so is she burned by love. And the king, breaking in on her loneliness, comes as the freshening rain.

Since the Romantic Period we have grown used to criticizing convention for its making poetry stale. But the Sanskrit conventions give constantly new and fresh effects. An anonymous poet writes

The splendor of the moonlight has lost its charm;
... its darling moonstone, overlaid by frost,
no longer sweats with yearning. (Translation vs. 310)

The description is of winter, when moonlight loses its autumnal brilliance. The poet plays on two conventions: that the moonstone emits water when struck by the rays of the moon, and that the first symptom of a lover's emotion, and one which the Indian poet finds charming because it is involuntary, is the sweat which breaks forth on meeting with the beloved. By suggestion working on conventions and types, the mood of love in two or three words may thus gather planets and minerals into its embrace. What stands between man and nature is removed if we take from him his personality. To the Sanskrit poet the removal of the person was felt not as a limitation of art but as a chance for freedom, an opportunity for suggestion to bring the reader to a sudden view of the universe within the minute compass of a verse.

It may be well here to furnish a single example of how the salient characteristics of Sanskrit poetry, as I have described them, may combine: mood, suggestion, impersonality, and the sudden revelation of universal truth. The example which I take is from the fifth canto of Kālidāsa's *Birth of the Prince*. While I despair of translating the effect of the original I may perhaps be able to explain it.

A word of preface—the fifth canto of *The Birth of the Prince* tells how Umā, the daughter of Himālaya, practises penance in order to win the love of Śiva. She has previously tried the aid of Kāma, that is to say, love or lust, but Śiva reduced Kāma to ashes simply by a glance of his consuming eye. Nothing is left to Umā but self-restraint, patience, discipline. Umā sets about her task in the typical manner of Indian ascetics. She, the fair princess, puts off her jewelry, assumes a hermit garb, and sits cross-legged in meditation within her hermitage. The seasons come and go but she sits unmoving. As other Indian ascetics have done, she adds to the mortification of her flesh by having fires

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built on each side of her rigid body. Even in the scorching summer she refuses to shield her head from the sun.

Still sat Umā though scorched by various flame
Of solar fire and fires of kindled birth,
Until at summer's end the waters came.
Steam rose from her body as it rose from earth.
With momentary pause the first drops rest
Upon her lash then strike her nether lip,
Fracture upon the highland of her breast,
Across the ladder of her waist then trip
And slowly at her navel come to rest.

The beauty of the verses in the original derives from the association through suggestion of numerous harmonious ideas.²¹ In the first place we have a princess beautiful by the strict conventions of Indian art, meditating in the rain. Her eyelashes must be long and curling up at the tips in order to hold the drops of rain for a moment before they fall. Her nether lip must be pouting like a *bimba* fruit to catch the drops from her lashes. Her breasts must be large, so large as to touch one another; otherwise the rain from her lip would fall between them. And they are high and hard, for the raindrops fracture upon them. In order for the drops to trip across the ladder of her waist it must have the three small folds that are so admired by the erotic poets. And her navel must be deep.

Next, the verses inform us that this is no ordinary princess. She is the perfect *yoginī*. The *Gītā* informs us that the yogi must be beyond the duality of pleasure and pain (*Gītā* 2.38, 2.56, 5.20), of heat and cold (*Gītā* 6.7). Our princess remains motionless throughout the passage. She is unaffected by the heat of summer or the delicious coolness of the rain. The *Gītā* also tells us that when in meditation the yogi must hold his head, neck, and torso in a perfect line (*Gītā* 6.13). The geography of the falling raindrops informs us that this must here be the case.

A princess who is the perfect *yoginī*. But she is more. The "highland of her breast" hints at the fact that she is a power of nature. She is the daughter of Himālaya not only in name. Or is she more than that? In the popular religion, Umā is the mother-goddess. The very word Umā, despite the fanciful etymology that Kālidāsa gives it, is

²¹ *Kum. Sam.* 5.23–24. In interpreting the suggestions I have taken several ideas from the opening passage of Appaya Dīkṣita's *Cītramīmāṃsā*, *KM.* 38 (Bombay, 1893), pp. 1–2. Appaya uses the second of the verses here translated as a touchstone for his definition of *dhvani*.

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simply an ancient word for mother. She is the goddess of earth and fertility. And so her appearance is described as a sort of double, an anthropomorph, of the earth. The steam rises from her silent body just as it rises from the parched earth when the monsoon breaks. The rain courses down her just as it courses over the face of the earth we walk on, softening it and making it able to bear our crops.

The poet offers us these suggestions, facilitating our comprehension by words and phrases that one might call signposts. The association or sorting of the suggestions he leaves to our fancy, but we can gain indications of his intention from the context.

Only six verses farther on in the poem Umā is suddenly visited by what appears to be a brahmin ascetic. It is actually the god Śiva who has appeared in disguise to make a final trial of the woman of his choice before revealing himself. Surely the hints of earthly fertility in these verses refer forward to the coming marriage of the earth-goddess to the father-god and to the birth of the prince which gives the title to the whole work. Beauty is naturally to be associated with fertility. And in the mind of Kālidāsa self-restraint is associated also—discipline even to the point of mortification. Umā is purified for her marriage by the practice of yoga just as another heroine of Kālidāsa, the nymph's daughter Śakuntalā, is purified by sorrow. The pillars of suggestion on which these verses are built are three: beauty, self-restraint, and fertility. What is new in the verses is the association of the three suggestions so as to form the pillars of a single house.

One may argue today, as the Sanskrit critics argued in the past, the relative importance of the various factors of Sanskrit verse which I have discussed. Vocabulary, grammar, meter: these are all necessary. Figures of speech, both verbal and intellectual, furnish delight. Mood is what is sought, though the grand successes of Sanskrit I would say go beyond mood to a sort of universal revelation, to what James Joyce, drawing on the vocabulary of religion, called an epiphany. To achieve this success impersonality is a prerequisite and suggestion is the chief instrument. If I were to single out for admiration one factor above the others in this complex it would be suggestion, not because it is unknown in other languages but because the Sanskrit poets use it with such brilliance and because it seems to me the most intimately connected of all the factors with the excitement, the sudden rushing of the mind into a delightful, calm expansion, that one occasionally derives from Sanskrit poetry and that brings one who has once known it constantly back for further draughts.

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2. The Sources of Vidyākara's "Treasury of Well-turned Verse"

The sources of Vidyākara's *Treasury of Well-turned Verse*, while not all of them are known, can be determined with a greater degree of precision than those of any other ancient Sanskrit collection. Vidyākara himself comes to our aid by the accuracy, almost unparalleled in Sanskrit literature, of his ascriptions. For perhaps a third of the verses he tells us the name of the author from whom he took them. Where it has been possible to check him, as in the case of surviving works, he proves to be right more than nine times out of ten. Secondly, we have the results of the patient labor of D. D. Kosambi and V. V. Gokhale, the editors of Vidyākara's text.²² By indexing the verses of all available Sanskrit anthologies as well as whatever survives of literature from which it seemed possible that Vidyākara might have drawn, they have been able to supply testimonia for perhaps a half of what Vidyākara has left unascribed. Finally, Kosambi in his introduction to the Sanskrit text has discussed separately each of the poets whose name Vidyākara has recorded. In what follows I shall not retrace the text-critical problems except in those rare cases, marked off by smaller type, where it seems to me that details of importance may be added. My main intention here is rather to set Vidyākara's sources within their general limits so that the reader of the translations may know how far they are representative of classical Sanskrit literature as a whole.

Vidyākara was a Buddhist scholar of Bengal who lived in the latter half of the eleventh century A.D. Beyond this, which is certain, D. D. Kosambi has made it appear probable that Vidyākara was an abbot or clergyman of high office at the monastery of Jagaddala and that he drew on the Jagaddala library in making his anthology. The references below several of Vidyākara's quotations seem to be the very shelf-marks of the manuscript library in that center of learning. Within a century and a half of Vidyākara's death the manuscripts of the monastery were dispersed and its buildings fell into ruin. Nothing now remains of Jagaddala but a few heaps of stones and the name. The name is still borne by a small village in Malda District in East Bengal.

Vidyākara's collection has come down to us in two versions, each represented by a single complete manuscript. The earlier version, containing just over a thousand verses, is furnished by an old manuscript (*N*), quite possibly the compiler's own copy, which when last heard of was

²² *The Subhāṣitaratnakoṣa*, Harvard Oriental Series 42, Cambridge, Mass., 1957.

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reposing in a barn in the monastery of Ngor in Tibet. A later version, containing 1,728 verses, is known from a copy (*K*) made in A.D. 1710 and now housed in the Rajguru Library in Khatmandu, Nepal. It was from photographs of these two manuscripts that the text was established. I am in agreement with the editors that both versions are likely to be the product of the same compiler. One may further infer from the arrangement of verses that the compiler worked over his collection for a long time, perhaps even as a life-long hobby.²³

Vidyākara's choice of poetry if considered from the viewpoint of content is wide. As might be expected of a Buddhist abbot he begins with religious verses by scholars of his own and neighboring monasteries. He goes on, however, to include more verses in praise of Hindu gods than of the Buddha and one finds not the slightest sectarianism in his work. One is surprised, and I own I am pleased, by the good abbot's liking for love poetry. By statistical count it considerably outweighs his interest in religion, for verses on love fill the whole of Sections 14–26 and are not seldom found elsewhere. Some of the love poetry, notably that of Section 21, seems to me as fine as one will find in any language. Vidyākara gives us three sections (32, 41, 46) in praise of kings, an important topic in days when the chief ministers of state sometimes owed their office to skill in the writing of panegyrics. He gives us liberal selections from the conventional nature poetry of the Sanskrit theater and lyric (Sections 8–11, 27–31) and preserves for us, more than in any other surviving anthology, the more realistic poetry of village and field of which the Sanskrit authors of the Pāla dynasty, under which he lived, were the great masters (Sections 12, 13, 35). In such sections as those on Good Men (37) and Villains (38) we find gnomic verse dealing with society, while in the sections devoted to Allegorical Epigrams (33), Substantiations (40), Discouragement (42), and Peace (48) we have other types of social verse that often gave rise to complete anthologies in themselves. Vidyākara concludes his book with a section on Praise of Poets which, besides giving us an insight into the literary taste of the time, helps settle a few matters of chronology.

²³ The older version exhibits an addendum in Section 49. One may imagine that the new verses of *K* were added from time to time in the margins of the author's copy (a few marginal verses are already found in *N*) until they became so numerous that further additions had to be inserted into the old addendum (viz. the *K* verses of 49). The compiler must then have copied out the whole afresh, creating the new Sections which appear only in *K*. I have thought that Sections 27–28 and 30–31 might be the last additions and that the manuscripts used by the compilers of *S* and *P* may have lacked the first two at least of those sections.

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When looked at from the viewpoint not of content but of source Vidyākara's collection is more limited. Of the two hundred seventy-five authors named by Vidyākara or by the testimony of other works only eleven seem to be earlier than the seventh century²⁴ and, except for two, they are among the least frequently quoted authors of the collection. Even the great Kālidāsa is represented by only 13 (or perhaps 14) verses as against 32 of Yogeśvara (ninth century) or 101 of Rājaśekhara (fl. A.D. 900). Vidyākara's favorite authors in order of the frequency with which he quotes them are as follows.

<i>Author</i>	<i>Approximate date, A.D.</i>	<i>Number of quotations²⁵</i>
Rājaśekhara	900	101
Murāri	800-900	56
Bhavabhūti	725	47
Vallaṇa	900-1100	42
Yogeśvara	800-900	32
Bhartṛhari	400	25
Vasukaḷpa	950	25
Manovinoda	900-1100	23
Bāṇa	600-650	21
Acala(simha)	700-800?	20
Abhinanda	850-900	20
Dharmakīrti	700	19
Vīryamitra	900-1100	17
Lakṣmīdhara	1000-1050	16

The list reveals two facts of significance. For the most part Vidyākara's favorite authors were fairly close to him in time; secondly, most of them, excepting the first three of the list, were close to him in place. Vallāṇa, Yogeśvara, Vasukaḷpa, Manovinoda, Abhinanda, and Vīryamitra were all Bengalis, or at least easterners, of the time of the Pāla Dynasty. The importance of Pāla authors in Vidyākara's collection appears with equal clarity from the list of his less frequently quoted poets; among them are many Pāla princes of state and church whose

²⁴ Those are Aśvaghōṣa (the verse ascribed to Aśvaghōṣa, however, is probably spurious), Kālidāsa, Pāṇini (the poet, date uncertain; not the grammarian), Bhartṛhari, Bhāsa, Mātṛgupta, Meṭha, Vararuci, Varāhamihira, Śūdraka, Śūra.

²⁵ The statistics of the column are based on those ascriptions only which are certain or probable; I omit those which I have italicized in the Index of Authors as doubtful.

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works are otherwise lost to us: Dharmapāla, Rājapāla, Ratipāla, Buddhākaragupta, Khipāka, Jñānaśrī.²⁶

Vidyākara's work, then, is essentially an anthology of the middle classical period (700–1050) of Sanskrit, showing a special predilection for eastern or Bengali authors.

A further limitation imposed itself on Vidyākara by the nature of his collection. A *subhāṣita* (well-turned verse) is a rather special product and can be harvested only from certain species of poetic works. Not only should a *subhāṣita* carry mood and suggestion; it should carry them even when torn from its context. The requirement of mood and suggestion rules out didactic and narrative verse, of which Sanskrit contains a vast amount. The second requirement rules out still more.

It will be convenient to describe Vidyākara's sources under four headings, which I list in order of their literary prestige rather than of the use which Vidyākara made of them. As will be seen by what follows he drew most heavily on the second and third categories. The headings are (1) the great kāvya, (2) the theater, (3) small kāvyas and anthologies, (4) stray verses.

The great kāvya. Of all forms of Sanskrit literature the most prestigious was the great kāvya (*mahākāvya*) or court epic. The kāvya in the course of centuries had been transformed from what one may call the true epic such as one finds in portions of the *Mahābhārata*. It had even passed beyond the artificial epic as found in the *Rāmāyaṇa*. The *mahākāvya* is not oral poetry; it is artificial and learned; it lays more importance on description than narration. Its only claim to the term epic lies in its breadth of content. A great kāvya, Daṇḍin tells us,²⁷ takes its plot from myth or from history; it must further the four ends of man; it must contain descriptions of cities, seas, mountains, moonrise, and sunrise. A great kāvya should also be ornamented with accounts of merry-making in gardens, of bathing parties, drinking bouts, and love-making. It should tell of the sorrow of separated lovers and should describe a wedding and the birth of a son. Finally, it should describe a king's council, an embassy, the marching forth of an army, a battle, and the victory of a hero. These are not random suggestions but specific requirements. Every complete *mahākāvya* that has come down to us from the time of Kālidāsa contains the whole list, which, if one considers

²⁶ For these authors see Intr. to Text Volume (*HOS.*, Vol. 42). New information on Jñānaśrīmitra will be found in the edition of his recently recovered works; cf. *Jñānaśrī*, pp. 1–42.

²⁷ *KA.* 1.15–17.

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it carefully, will be seen to contain the basic repertory of Sanskrit poetry. Contained in it are the essential elements of nature, love, society, and war which a poet should be able to describe. The great kāvyā tested a poet by his power of rendering content, which is a better test at least than the Persian diwan, which tested a poet by his skill at rhyme.

The great kāvyas contain mood and suggestion aplenty; indeed, that is what they chiefly seek to convey. Again, in a sense, each verse of a great kāvyā is complete in itself; that is, it is complete syntactically and even its suggested meaning may be clear without reference to contiguous verses. Despite this the great kāvyas do not lend themselves well to anthologizing. The verses in each of the major joints (cities, mountains, love-in-separation, battles, and so on) become impressive by their cumulative effect. One may take as an example the opening verses of Kālidāsa's *Birth of the Prince*. The verses describe the Himālaya mountains, mythologically figured as parent of the mother-goddess who is to appear as heroine of the poem. Each verse furnishes a separate and complete thought, employs distinct images and usually a distinct figure of speech from its neighbors. And yet there is a cumulative flow to these verses, in effect not unlike the opening of a symphony. Ice and snow, the scintillation of the close sunlight, the peacock feathers of the mountaineers, the jewelry of the nymphs, the incarnadined masses of clouds:—these images and hues burgeon into a vision each part of which, while remaining distinct, reinforces the rest. An anthologist of taste would have felt it desecration to tear such a passage apart.

So one finds that Vidyākara quotes very sparingly from the great kāvyas. From Kālidāsa's two great works of this type he takes only a single verse (vs. 193) whereas he takes twelve verses²⁸ from the same author's plays. Bhāravi (seventh century) contributes three verses, Māgha (seventh century) two, Bhaṭṭa Śivasvāmi (ninth century) nine. From Abhinanda's surviving *mahākāvya*, the *Rāmacarita*, Vidyākara takes only two verses as compared with eighteen verses from other works of the same author. One may of course ask how many verses that are unascribed or verses by poets otherwise unknown to us might belong to great kāvyas that are now lost. The statistics of meter, and it is for this reason that I have included toward the end of the volume an index of meters, show that the answer is very few. The favorite meter

²⁸ Or thirteen verses if one takes verse 493 as genuine. It is found in the Bengal recension of the *Śākuntala*.

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of the anthology is Śārdūlavikrīḍita (615 out of 1,739 verses, or 35.4 per cent of all quotations), which is never a carrying meter,²⁹ and is almost never used at all, in *mahākāvya*s of the period before Vidyākara's time (only 9 out of 9,914 verses in a representative index³⁰). Vidyākara's second favorite meter, Śikhariṇī (252 out of 1,739 verses), is likewise of great rarity in *mahākāvya*s (14 out of 9,914 verses). I furnish statistics because I have seen in writing the remark that there is no metrical difference between *kāvya*s and plays. One need only count. The Ārya meter (Vidyākara has 137 examples) simply cannot be used in Sanskrit *mahākāvya*; the same is very nearly true of Sragdharā (Vidyākara, 86 out of 1,739, *mahākāvya* index, 1 out of 9,914). On the other hand several meters used as carrying meters in many of the famous great *kāvya*s are extremely rare in Vidyākara's collection. Thus, Viyoginī: *mahākāvya* index, 627 out of 9,914, Vidyākara, 2 out of 1,739; Rathoddhatā: *mahākāvya* index, 588 out of 9,914, Vidyākara, 1 out of 1,739.³¹

The theater. Just as the metrical statistics of the anthology diverge from those of the great *kāvya*s, just so markedly do they agree with those of the second major type of the Sanskrit poetry of Vidyākara's time, the play. What is more, the agreement is all the more perfect as one

²⁹ By the term "carrying meter" I mean the meter of a *mahākāvya* which furnishes the pattern for all but the last few verses of a canto (*sarga*). In general each canto of a *mahākāvya* has such a meter. The only exceptions are to be found in cantos of metrical chiaroscuro, of which no *mahākāvya* to my knowledge has more than one (e.g., *Ragh.* 9, *Kir.* 5), where the poet shows off his virtuosity by a constant shift of meter.

³⁰ The index is drawn from the following: *Raghuvaṃśa*, *Kumārasaṃbhava* 1-8, *Kirātārjunīya*, *Śiśupālavadha*, *Rāmacarita* 1-36 of Abhinanda, *Cakrapāṇivijaya* of Lakṣmīdhara. This includes approximately one-third of the *mahākāvya* verses preserved to us from a date earlier than Vidyākara's.

³¹ Good aesthetic reasons underlie the metrical differences between *mahākāvya* and theatrical poetry. The *mahākāvya* in general avoids long meters since it is difficult by their means to produce cumulative effects and almost impossible to furnish narrative. Hence the general avoidance of Śikhariṇī, Śārdūlavikrīḍita, and Sragdharā. The Ārya was originally a Prakrit meter and although it won its way into *khaṇḍakāvya* it did not penetrate the oldest and most respected form of Sanskrit poetry. Viyoginī was used in the early classical period for sustained laments, Rathoddhatā for sustained erotic passages. Since the theater sustained its moods by gesture and dance it had no need of special meters for that purpose. In later *mahākāvya*s Rathoddhatā was adapted to general narrative use (so, for example in *Śiś.* 14), but this would not have recommended its use in the theater.

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selects plays close to Vidyākara in time.³² But we need not count meters endlessly. The importance of the theater to Vidyākara appears with perfect clarity from a comparison of his anthology with plays that are preserved to us from the eleventh century and earlier. Of the twenty plays of that date that have come down to us in northern manuscripts³³ Vidyākara quotes from all but two³⁴ and there is excellent reason to suppose that he quotes from about an equal number of plays that are now lost. I furnish below in tabular form some statistics concerning the known plays from which our anthologist quotes and some information concerning the authors of verses which I suppose to be from plays that are now lost.

<i>Author as given by Vidyākara [bracketed if given by testimonia]</i>	<i>Known play</i>	<i>Number of verses quoted by Vidyākara</i>
Bhaṭṭa Nārāyaṇa	Veṇisaṃhāra	3
Bhavabhūti	Mahāvīracarita	1
	Mālatīmādhava	29
	Uttararāmacarita	10
Dhīranāga	Kundamālā	2
Harṣa-deva	Nāgānanda	3
	Ratnāvalī	5
Kālidāsa	Mālavikāgnimitra	1
	Śākuntala	11
	Vikramorvaśīya	1
Kṣemiśvara	Caṇḍakauśika	3
Malayarāja	Tāpasavatsarāja	5

³² In the *Śākuntala* Śārdūlavikrīḍita, while not rare, is only fourth meter in frequency (22 occurrences in the Bengal recension), Śikhariṇī eighth. In the *Mālatīmādhava* Śārdūlavikrīḍita has risen to second place (34 occurrences) with Śikhariṇī third (24 occurrences). In Rājaśekhara's *Viddhaśālabañjikā* (early tenth century) we find a distribution exactly like that of Vidyākara's anthology: Śārdūlavikrīḍita is by far the favorite meter (34 occurrences) with Śikhariṇī coming second (12 occurrences). In all these plays Viyoginī is not found; Rathoddhatā occurs only twice.

³³ Vidyākara quotes from none of the ancient plays that have been preserved only in the south: the thirteen plays ascribed to Bhāsa, the *Caturbhāṇi*, the *Kaumudīmahotsava*. In view of his fondness for the theater this is good evidence that those plays were unknown in northeastern India in his time.

³⁴ Harṣa's *Priyadarśikā* and Rājaśekhara's *Bālabhārata*. Verse 1719 occurs in the latter play, but Vidyākara doubtless was quoting from the *Bālarāmāyaṇa* where the verse also occurs.

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Murāri	Anargharāghava	50
Rājaśekhara	Bālarāmāyaṇa	21
	Viddhaśālabhañjikā	59
[Śūdraka]	Mṛcchakaṭika	1
Viśākhadatta	Mudrarākṣasa	4

[Hanumannāṭaka] This is a cento made up in the eleventh century of verses by various poets. Vidyākara quotes anonymously five verses which are found in present printed versions of the *Han.* and ascribes to Hanumān one verse which is not found in the printed versions. Thus, he apparently knew some version of the play but not the versions which are currently known.

Possible authors of lost plays	Number of possible quotations by Vidyākara	Remarks
Abhinanda	18	Vidyākara quotes only two verses, not counted in the figure to left, from Abhinanda's <i>mahākāvya</i> .
Acala(simha) Bhāsa	20 2	In addition are three verses doubtfully ascribed. Of all five none occurs in the published plays attributed to Bhāsa.
Lakṣmīdhara	16	None of these is from Lakṣmīdhara's <i>mahākāvya</i> .
Manovinoda	23	Notable are two consecutive series of verses attributed to this author. Many of these would fit well in a Krishna play. ³⁵
Śatānanda	11	This author, Abhinanda's father (cf. <i>R.A.</i> , p. 39) is too early in date to be identified with the philosopher (cf. <i>Jñānaśrī</i> , p. 22). Vidyākara's quotations of him seem to be drawn from plays.
Vallaṇa	42	The large number of ascriptions suggests a play which Vidyākara enjoyed as much as the <i>Māl.</i> , <i>Anr.</i> , or <i>Vid.</i>

³⁵ Viz. vss. 267-274, 471-474. Where Vidyākara within a Section quotes a succession of verses by the same author he is always drawing on a single work and in the case of a play usually on a single act. Thus, 215-218 from *Māl.* Act 9; 482-485 from *Māl.* Act 1; 910-916 from *Anr.* Act 2; etc. But the sequences from Rājaśekhara's plays show some mixture of acts.

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Yaśovarman	1	This author, the eighth-century king of Kashmir and patron of Bhavabhūti, is known from other sources to have written a play called <i>Rāmābhyudaya</i> .
Yogeśvara	32	Abhinanda's remarks in verse 1699 may indicate that Yogeśvara wrote messenger-poems, but the variety of his meter speaks for plays as a source of Vidyākara's quotations.

One will see why Sanskrit plays furnished our anthologist with so much of his material if one understands properly the nature of the Sanskrit theater. This requires removing some common misconceptions. The Sanskrit play is not a drama, for the word δράμα means action and can refer only to a piece where action and the conflict (ἄγωνία) of character and principle are essential factors of the piece. The Sanskrit play has been described by those who best knew it as a *dr̥ṣya-kāvya*, a spectacle-poem. Its text is lyric rather than dramatic and this text functions as an accompaniment to pantomime, dance, and music. The object of this combination of arts is the unfolding of a mood. Always it is mood rather than plot which determines the content and selection of a Sanskrit play. The mood of love, for example, must be furnished in both major varieties, as love-in-enjoyment and love-in-separation. As has been explained there are only certain moods with which the mood of love may be combined. Similarly, the mood of compassion is held within strict limits. Whenever the natural development of plot, for example the ancient version of a myth, would transgress the modal conventions, the plot must be changed. The divisions of a play as laid down by the theatrical handbooks, the so-called stages (*avasthā*) and joints (*saṃdhi*), are rather the divisions of a modal panorama than the dramatic divisions of Aristotle.

One may object that I exaggerate, that every performance on the stage of whatever sort must contain elements of drama. I admit the statement, but it does not serve as an objection to what I have in mind. The most "dramatic" elements of a Sanskrit play, using the quoted term to mean active, exciting, revelatory of swift changes of emotion or of relation between the characters, are furnished by pantomime and dance. In the verses of the *Śākuntala* the heroine *is* in love. How she *falls* in love we are shown by her delightfully ambiguous bee-dance. The flower-gathering dance of the *Mālatīmādhava* and the pantomime of

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worshipping Kāma in the *Ratnāvalī* serve similar dramatic purposes. In all three plays the text, especially the versified portions, is prevailingly static and lyrical.³⁶

To an anthologist seeking for mood what better source could there be than the spectacle-poem? Furthermore, in the plays the verses seldom if ever build up to a cumulative effect as they do in the great *kāvya*s. Each verse accompanies a separate pantomime, a separate emotional situation: first sight of the heroine, the effect of her beauty, the pangs of separation, the effects of different times of day or season. In its character of panorama the play passes from one of these situations to the next. Were it to linger over one, it would fail in its goal of unfolding the complete mood.

The foregoing remarks may help to explain Vidyākara's neglect of warfare and the heroic. That aspect of poetry appears in full view only in two brief Sections (45 and 46) and incidentally in the verses in praise of kings. Sanskrit plays are predominantly erotic. Only in the *Veṇīsaṃhāra* and in some of the pseudo-Bhāsa plays that Vidyākara apparently did not know does the heroic set the mood for the whole piece. Sanskrit plays were festival affairs, written and acted for royal weddings, for the Festival of Spring, for processions of the tutelary deity of a temple. To such occasions the panorama of war was inappropriate. It is true that Sanskrit in general achieves finer effects in dealing with love than with war. That it does so is because of its brahmin inheritance and because love is compatible, as war is not, with the religious ideal of unity that was held by most Sanskrit authors. But Venus would never so outshine Mars in a collection which drew on the great *kāvya*s as she does in Vidyākara's anthology. It would be quite wrong to use the relative strength of the two stars as they appear here as a datum for characterizing Indian society of the time.

Small kāvyas and anthologies. What I have called the small *kāvya* is called by the Sanskrit critics *khaṇḍakāvya*, literally, a fragmentary *kāvya*. By this term they indicate that the type is concerned with any of the subjects assigned to the great *kāvya* but that it treats of only one or of a small selection of the subjects so assigned. In actual fact the *khaṇḍa-kāvya*s preserved to us from the classical period may be more narrowly

³⁶ The prose of the fifth act of the *Śākuntala* is dramatic, I admit, and there are dramatic prose passages in the *Mudrarākṣasa*. Such passages are quite untypical of the Sanskrit theater.

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characterized. With few exceptions³⁷ they fall into two categories: messenger-poems (*saṃdeśa-kāvya*) and verse-sequences such as the Centuries (*śataka*).

Messenger-poems are written in imitation or in emulation of Kālidāsa's *Cloud Messenger*, often in the same Mandākrānta meter and always in the same mood. The hero of the *Cloud Messenger*, having been sent into southern exile, is fancied to send a message back to his beloved in the north by means of a cloud. The fancy permits the poet to furnish descriptions of the lands and cities to be traversed by the messenger and of the love-lorn state of the lady whom the messenger will finally greet. The mood of messenger-poems is always love-in-separation; their descriptions are frequently charming and occasionally of value also to the historian.³⁸ Vidyākara has included selections from at least one messenger-poem (vss. 307–309) but, alas, he fails to name the author.

Verse-sequences are often a hundred verses long; hence the common name of Century for such poems. But collections both longer and shorter are known. They deal always with a single subject, with one of the gods, with love, worldly wisdom, renunciation. As time went on the choice of subject broadened. Certain figures of speech or types of verse were gathered into collections; thus arose the Centuries of allegorical epigrams (see Intr. to Section 33 of translations). In later times Nīlakaṇṭha wrote a hundred verses in praise of his mistress' lower lip, Mūka wrote five Centuries on the beauties of the mother-goddess, while a Nṛsiṃhabhaṭṭa produced an anthology of stanzas on the betelnut.³⁹ Always there was a tendency for such verse-sequences to be expanded into anthologies. The reader would jot down on the margin verses on the same subject which he had read or heard elsewhere.

Among the most famous of ancient verse-sequences are the three *Centuries* attributed to the grammarian and philosopher Bhartṛhari:

³⁷ Dāmodaragupta's *Kuṭṭanīmata*, from which Vidyākara quotes twice, is an exception. It is a picaresque tale, told in Ārya meter. The tale is not only versified but poeticized and may thus be called with justice a *kāvya*.

³⁸ Dr. J. B. Chaudhuri deserves credit for having recently edited and published a large number of these messenger poems (later than Vidyākara) in his series *Sanskrit Dūtakāvya-saṃgraha*.

³⁹ Nīlakaṇṭha-vikalpitam *Adharaśatakam*, ed. N. A. Gore, *J. of the University of Poona*, 1 (1953), pp. 94–148. Mūkakavi-kṛtā *Pañcaśatī*, *KM.*, Original Series 5, pp. 1–75. P. K. Gode, "The Tāmbūla-kalpa-saṃgraha . . .," *Poona Orientalist*, 18, pp. 1–3.

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The Century of Worldly Wisdom, *The Century of Love*, and *The Century of Renunciation*. These collections are preserved in literally hundreds of manuscripts, the discrepancies of which might well drive an unhardened editor to desperation. Instead of three hundred verses the various manuscripts furnish altogether more than seven hundred. D. D. Kosambi, who has set forth the manuscript evidence in admirable fashion in *The Epigrams attributed to Bhartṛhari*,⁴⁰ arrives at a kernel of two hundred verses which are found in all versions and which he thinks may be attributed with some justice to a poet Bhartṛhari. In his edition Kosambi was unwilling to identify the poet with the grammarian-philosopher chiefly because of the supposedly late date of the latter. But we now know that I Ching's dating of the philosopher was wrong. Bhartṛhari belongs close to A.D. 400.⁴¹ I see no reason why he should not have written poems as well as grammar and metaphysics.⁴² Vidyākara quotes twenty-five verses that seem to be certainly Bhartṛhari's and many others which may be by that author.

Since Vidyākara quotes heavily from Bhartṛhari I wish to amplify the remarks of the Text Volume (p. lxxxvi) on that source. It is there stated that "it is clear from *V*[idyākara] and [the] *S*[*aduktikarṇāmṛta*] that no Bhartṛhari version of any known type [had] reached the east before 1200." This is strictly true, but must not be taken to imply that *no* Bhartṛhari version had reached the east by that date. Vidyākara quotes sixteen verses⁴³ which are found in every existing version of Bhartṛhari's *Century of Worldly Wisdom* and seven more verses⁴⁴ that are found in more than one at least of the existing versions. It seems to me incredible that an anthologist could quote 15 to 20 per cent of a text by the accidents of drawing on literature at large. For *The Century of Renunciation* the statistics of certain and doubtful verses are reversed: seven of Vidyākara's verses are found in all versions, ten are found

⁴⁰ See Abbreviations and References s.v. *Bh*.

⁴¹ Erich Frauwallner, *Geschichte der indischen Philosophie*, II, p. 144, assigns Bhartṛhari the dates c. 460–520, which seem to me somewhat late. Sūryanārāyaṇa Śukla in *Vākyapadīyam*, Kashi Sanskrit Series 124, Bhūmikā, p. 2, puts him before vik. sam. 400, that is, A.D. 343, which is surely too early. Bhartṛhari's apparent contemporaneity with Dīgnāga and his being quoted by Bhāvaviveka and the physician Vāgbhaṭṭa should place him close to 400.

⁴² The combination is rare in Europe but common in India as the examples of Dharmakīrti, Śaṅkarācārya, Śrī Harṣa, and many others will show. In fact it is unusual in India to find an important philosopher who was not also a poet.

⁴³ 1204, 1213, 1217, 1221, 1225, 1243, 1273, 1277, 1334, 1343, 1465, 1611, 1628, 1666, 1673, 1696.

⁴⁴ 1215, 1242, 1267, 1380, 1348, 1353, 1473.

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in more than one version.⁴⁵ Inasmuch as eight of those seventeen verses are found also in the *Śāntiśataka*, which Vidyākara certainly knew (see below), it may be well not to insist on Vidyākara's acquaintance with *The Century of Renunciation* although such acquaintance seems to me probable. Of *The Century of Love* Vidyākara was probably ignorant.⁴⁶

Now, if Vidyākara knew one of Bhartṛhari's *Centuries* and quite possibly two, it is surprising that the readings of Vidyākara's selections agree with no version of the *Centuries* that has been preserved.⁴⁷ It is also surprising that the greater part of the selections are quoted without ascription⁴⁸ while a few are actually ascribed to authors other than Bhartṛhari.

I believe that these surprises can be explained. It has been shown by the learned editor of Bhartṛhari that there does not now exist a Bengali recension of the *Centuries*.⁴⁹ All manuscripts of the *Centuries* examined in Bengal prove to be copies of western or northern versions. Is it not likely that there once was a Bengali version and that that is basically what we have in Vidyākara's quotations? Secondly, one may notice that in Vidyākara's quotations transpositions of words and even of half lines are very common, for example, *rājā tvam* where all other versions have *tvam rājā*, *bhaved guṇaḥ* where all others have *guṇo bhavet*.⁵⁰ Such transpositions imply that Vidyākara was quoting from memory rather than from manuscript. I suggest that when Vidyākara quoted from memory he did not bother to subscribe Bhartṛhari's name to the verse. Only when he picked the verse from a manuscript, perhaps from some general anthology where the ascription was already written out, did he copy down the word *Bhartṛhareḥ*.

Next, one must explain the ascriptions to other authors. Of verses which seem definitely to belong to the *Centuries* Vidyākara ascribes five to authors other than Bhartṛhari. Of these occurrences we can eliminate the ascription of 1217, to Kālidāsa, as being a mistake; it occurs only in ms. *N* and is corrected in ms. *K*. Verse 1221 is ascribed to Vyāsa, which is to say that the anthologist remembered it from the Mahābhārata or from one of the Purāṇas rather than, or as well as, from the *Centuries*. As the editors have noted, the

⁴⁵ Found in all versions: 1222, 1461, 1467, 1471, 1605, 1617, 1633; found in more than one version: 1267, 1330, 1353, 1473, 1594, 1604, 1612, 1620, 1630, 1632. It will be seen that some of the uncertain verses float between the *Worldly Wisdom* and *Renunciation* collections, being found in one *Century* in some mss., in another in others.

⁴⁶ Of its verses found in all versions Vidyākara quotes only two: 367 and 489. Vidyākara's 497, 498 and 507 are found in some versions and his 312 appears in two Malayalam mss. of *The Century of Love*.

⁴⁷ Compare the unique readings of 1204a, 1213a, 1330, 1348, etc.

⁴⁸ Vidyākara sets Bhartṛhari's name to six verses only. Of these three (1215, 1217, 1222) are found in the *Centuries*, three (1610, 1635, 1730) are not.

⁴⁹ *Bh.*, Intr., pp. 57–58.

⁵⁰ Cf. 1222, 1273d. For transposition of half-line, cf. 1243.

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verse actually occurs in the *Garuḍa-mahāpurāṇa*. Verses 1213 and 1605 are ascribed respectively to Dharmakīrti and Utpalarāja. Now I am persuaded that Dharmakīrti wrote a work on poetics.⁵¹ If this was similar to later works on the subject, it would have consisted of sūtras, comment, and examples. Is it not likely that Dharmakīrti should have taken one of the *Century* verses for an example and that Vidyākara, having read it there, should have re-attributed it to that most learned of Buddhist critics? Utpalarāja also was a critic, the teacher of Abhinavagupta. His works are now lost, but if they were in any way like those of his pupil he must have used many verses of others to exemplify his judgments. The only case which I cannot explain is the ascription of verse 507 to Sāvarni, for we know nothing about Sāvarni. One may remark, however, that the verse is from the *Century of Love*, which Vidyākara did not know, and furthermore that the verse is missing in several manuscripts of that *Century*. It is possible that the verse actually *is* by Sāvarni.

A verse-sequence from which Vidyākara drew a heavier proportion of stanzas than from Bhartṛhari is Śilhaṇa's *Śāntiśataka* or *Century of Peace*. Of the 104 verses of that collection which Schönfeld regarded as genuine, Vidyākara quotes 34, giving all of them without ascription. The second stanza of Śilhaṇa's *Century* says clearly that "Śilhaṇa made (*vidadhe*) the book," but most of the verses seem nevertheless to be taken from other authors. From the ascriptions of the *Saduktikarṇāmrta* it would seem that the genuine verses of Śilhaṇa are all in the first chapter, that verses of similar mood by other authors were then inserted into the first chapter, and that still other non-Śilhaṇa verses were gathered to make chapters two to four.⁵²

⁵¹ Mr. A. N. Pandeya has pointed out to me that the philosopher Dharmakīrti is quoted by Jaina authors under the name Śauddhodani and that the same name Śauddhodani is given by Keśava Miśra to the author of the *sūtras* on which he bases his *Alaṃkaraśekara* (*K.M.* 50, cf. p. 2). One may add that Śivarāma, a commentator on the *Vāsavadattā*, expressly says that Dharmakīrti wrote a work called *Alaṃkāra*; cf. Śivaprasād Bhattacharyya in *J. of the Asiatic Soc.*, 22 (1956), p. 63.

⁵² The inferences derive from the following statistics. Column (*a*) chapter of *Śāntiśataka*, (*b*) number of verses in chapter, (*c*) number of verses of *a* quoted by Vidyākara, (*d*) number of *c* verses attributed to Śilhaṇa by *S*, (*e*) number of *c* verses given by *S* as anonymous, (*f*) number of *c* verses attributed by *S* to other sources.

<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>
1	28	11	6	0	4
2	26	10	0	4	3
3	25	5	0	0	2
4	25	8	0	1	4

S attributes a number of amatory verses to Śilhaṇa which of course are not found in the *Century*. Its only attributions to Śilhaṇa which are found in the *Century* are found in the first chapter.

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Of all Sanskrit verse-sequences perhaps the finest in point of literary merit is *The Century of Amaru*, which consists in most versions not of an even hundred but of somewhat more than that number of stanzas, all dealing with love. Whatever the origin of *The Century of Amaru* the majority of the present collection is clearly the work of no one man but of numerous amatory poets for the most part of the seventh and eighth centuries.⁵³ Vidyākara's ascriptions are of great value for establishing that fact. He has taken approximately one third of the Century into his own collection.

Vidyākara ascribes two verses to a poet whom he calls Amarūka; neither verse is found in *The Century of Amaru*. The *Saduktikarṇāmṛta* ascribes the same verses to a poet Amaru as well as a vast number of other verses some of which also are not found in the present *Century*. On the other hand, of Vidyākara's thirty-three apparently genuine verses of the *Amaru Century* thirteen are given without ascription⁵⁴ while the remaining twenty are ascribed in the following extraordinary way:

<i>Ascription</i>	<i>Verse or verses so ascribed</i>
Acalasiṃha	100
Bāṇa	49
Dharmakīrti	479, 481, 645, 657
Śrī Harṣa	508, 639, 765
Jhalajjhala	532
Vikaṭānitambā	572, 659
Ratipāla	641
Bhāvakadevī	646
Pradyumna	648
Hīṅoka	649
Kumārabhaṭṭa	658
Śatānanda	671
Siddhoka	728
Devagupta	835

I have already noted that Vidyākara is conscientious in the matter of ascriptions. That is to say, he may omit an ascription altogether, but when he gives one it must be taken seriously. Accordingly, I fully believe that the twenty verses of the *Amaru Century* which he ascribes to Acalasiṃha,

⁵³ Winternitz dated the *Century of Amaru* far too early, doubtless from the prejudice that whatever is good in Sanskrit must be old. A careful reading of the text, quite without Vidyākara's ascriptions, would point in the opposite direction. The verses constantly achieve their effects by *dhvani* in a fashion quite foreign to the amatory verse of the early period.

⁵⁴ 603, 614, 621, 622, 640, 664, 666, 667, 678, 695, 697, 803, 816.

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Bāṇa, Dharmakīrti, and so on are by those persons and not by Amaru. At the same time it is impossible that Vidyākara should not be quoting from a collection very like *The Century of Amaru* that we now possess. How else would he give us thirty per cent of that text? Why else would the quotations crowd so close together?

I see only one way to explain the facts. *The Century of Amaru* that we now possess is in fact an old anthology. In Vidyākara's time the manuscripts of this anthology must still have listed the names of many of the anthologized authors, just as the manuscripts of the *Seven Centuries* of Hāla still do. But between Vidyākara's time and the present the authors' names came to be dropped with the natural result that all the verses were then ascribed to one poet. That Amaru's *Century* may have originated from a smaller collection of verses actually by a poet called Amaru or Amarūka is possible. The analogy of the Śilhaṇa and the Bhartṛhari *Centuries* might argue in that direction. On the other hand, the ascription of non-*Century* verses to Amaru (-ūka) by the early anthologists might argue otherwise. The legends of Amaru the Lover prove nothing one way or the other. The legends could have grown from the poetry or the poems could have been ascribed on the basis of the legends.

Of less famous verse-sequences Vidyākara quotes sparingly from Mayūra's *Century in Praise of the Sun* (*Sūryaśataka*) and from Bhallaṭa's *Century of Worldly Wisdom*, collections which, because of their lesser fame, have been less subjected to anthological inflation.

The question may be asked how many small kāvyas and anthologies that are now lost to us were utilized by Vidyākara. One's answer must be a very imperfect one, for generally we can say nothing of the nature of a lost source from one or two ascribed verses and when any number of verses is unascribed, unless we can rely on testimonia, we are reduced to guesswork. The following attributions, then, range from the possible to the probable without achieving certainty. It has seemed to me that the stanzas ascribed to Vākkūṭa, which show a very distinctive style, may be from some small collection comparable to *The Century of Amaru* but by a single author. In several cases one suspects the use of a single lost source without being able to guess its name. Thus, verses 221-251 all deal with the same subject, the monsoon, are all unascribed, and none of them is found in any existing work other than Vidyākara's collection and collections which can be shown to have used Vidyākara. It is probable that they come from a small kāvya of Pāla times describing the seasons. The *Śabdārṇava*, which Vidyākara names four times, would seem by its name to have been an anthology. Possibly the *Mahodadhi*, named twice, is the title of a similar work. Vidyākara's is

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the oldest general anthology of Sanskrit verse which we have, but since there exist Prakrit anthologies older by centuries there is no reason to suppose that the Sanskrit examples of the type began with our anthologist. Various successions of verses in Vidyākara, for example, 1042–1053, 1067–1078 (note the arrangement by meter), 1283–1291, 1479–1490, by their absence of ascription, by their arrangement, or by their rarity in other collections give the impression of having been taken from one or more pre-existing anthologies of eastern Sanskrit verse.

Stray verses. Vidyākara did not limit his labors to the mines of pure ore; he looked for gold wherever a nugget might be found. In so unlikely a source as Jitāri's scholastic refutation of the doctrine of universals he found an introductory prayer, written in polished verse, to the bodhisattva Mañjuḥṣa (vs. 28). Many of the verses of the three small Buddhist sections of our anthology derive from sources that may have been as unpromising.

The introductory prayer or benediction forms a special type of poetry in Sanskrit, details of which will be found described in the Introduction to Section 4 of the anthology. All but a very few Sanskrit works, whether in verse or prose, are furnished with such prayers, for the doctrine is held that the natural impediments to literary composition can be overcome only by such means. Vidyākara gathers into his collection, especially in Sections 4 to 6, the benedictory verses of most of the plays that were known to him. These verses are directed to one or another of the gods, whose attributes or whose mythological adventures are described often in some particular fashion that may be appropriate to the nature of the play to follow. Sometimes in the plays and more often in non-didactic prose works the initial prayer is followed by non-religious verses which speak of famous literary works of the past or praise the current work of the author. Vidyākara has used several such introductory verses from Bāṇa's romantic history of King Harṣa (vss. 1710–1712, 1735). Section 50 on Praise of Poets is composed very largely of verses of this type, most of them by authors whose works are now lost but for many of whom, by good fortune, Vidyākara furnishes the names: Vallāṇa, Śālika, Dharmakīrti,⁵⁵ Dakṣa, and others.

Like the collector of the Palatine Anthology but unlike any Sanskrit anthologist that I know of, Vidyākara included inscriptions among his sources. In Section 46 he gives us a number of verses from that source

⁵⁵ Mr. A. N. Pandeya has informed me that vs. 1726 is from the introduction to Dharmakīrti's *Pramāṇavinīścaya*.

Sources of Vidyākara's "Treasury"

and there is reason to suspect that he may have hidden similar verses elsewhere.⁵⁶ The selections on the whole are good examples of inscriptional magniloquence. Their historical value, however, is reduced by their being torn from context. Vidyākara was interested in poetry, not history.

Frequently verses are embedded in Sanskrit prose works. All but one of Vidyākara's quotations of Subandhu are of verses embedded in that author's prose romance, the *Vāsavadattā*. In popular works such as the fables of the *Pañcatantra* and the *Hitopadeśa* verses are used in order to sum up in brief or in striking manner the moral of the preceding tale. As will be seen from the index of authors, Vidyākara has used a few of these proverb-like verses in the gnomic sections of his anthology. But he quotes sparingly from popular literature; its verses are usually too simple and unadorned to be called *subhāṣitas*. More to his liking were the polished and sophisticated verses that could be found in the treatises of literary critics.

Among Vidyākara's favorite critics was Dharmakīrti, from whom he gives us nineteen verses, most of which he must have found serving as examples in that author's work on poetics.⁵⁷ While it is inherently likely that Dharmakīrti used for his purpose verses by others as well as by himself, the verses which Vidyākara attributes to Dharmakīrti have a most distinctive style, as the reader may easily verify. They are sharp, witty, and waste no words, qualities which prove equally effective in arousing laughter (437, 479), scorn (1726), and compassion (454, 657). In view of the fact that Dharmakīrti shows just such qualities in verses that are undoubtedly his own, one cannot avoid the impression that most of the verses here attributed to Dharmakīrti are his own compositions.

It may be that Vidyākara drew just as heavily on the critical writings of Rājaśekhara. Such is my opinion although the evidence is circumstantial rather than direct.

Vidyākara quotes from most of the surviving works of Rājaśekhara, from the *Viddhaśālabhañjikā*, the *Bālarāmāyaṇa*, and the *Kavirahasya*. In addition he subscribes Rājaśekhara's name to twenty verses which are found in none of that author's surviving works. Whence did he take them? It is known that Rājaśekhara wrote a *Haravilāsa* which has disappeared, but

⁵⁶ Thus, verse 50, on the authority of the testimonia, is from *Somanāthaprasasti*. While the term might simply mean 'praise of Śiva,' it is more likely to mean 'inscription at the Somanātha temple.'

⁵⁷ See footnote 51 above.

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the *Haravilāsa* was a *mahākāvya*⁵⁸ and the majority of our mysterious verses because of their meter cannot come from such a work. Many of them could come from a lost play, but if Rājaśekhara wrote a play which has perished one would expect some notice of it to appear in the books of the older critics. On the other hand there is good evidence that Rājaśekhara wrote far more literary criticism than has come down to us. His *Kavirahasya* purports to be the first chapter only of an eighteen-chapter encyclopedia, the *Kāvyaṁīmāṁsā*.⁵⁹ All our mysterious verses could well have been exemplar verses in such a composition.

That our anthologist knew the work of the most brilliant of all Sanskrit critics is shown by his quoting Ānandavardhana by name (vs. 421). He quotes Daṇḍin's *Kāvyaḍarśa* once without ascription (1512) and ascribes one verse to Daṇḍin (492) that is not found in the *Kāvyaḍarśa* but is precisely in the style of that work. Whether Vidyākara knew the critical writings of Bhoja is doubtful. Many of his anonymous quotations are found in Bhoja's works, but given the size of Bhoja's *Śṛṅgāraprakāśa* and *Sarasvatīkaṇṭhābharana* that is not surprising. Of the eight verses which Vidyākara expressly ascribes to Bhoja only one is found in available editions or indexes of Bhoja's works.⁶⁰ Presumably the others come from some lost, or hitherto unpublished, production of Bhoja's academy.⁶¹ That our anthologist knew the critical works of Vāmana and Bhaṭṭanāyaka seems to me almost certain despite the fact that he never mentions their names.⁶²

⁵⁸ See *Kāvyaṁīmāṁsā*, Gaekwad's Oriental Series vol. 1, third ed., 1934, pp. xv, xxxii–xxxiii.

⁵⁹ *Ibid.*, pp. xxxiii–xxxiv.

⁶⁰ By 'available indexes' the *Śṛṅgāraprakāśa* is included. Prof. V. V. Raghavan made available a *pratīka* index of its verses to the editors of Vidyākara's text.

⁶¹ Everything emanating from the academy of King Bhoja of Dhar (c. 1000–1050) bears the name of the king as author. Much of this material is not yet published.

⁶² From the testimonia of the text volume one may count nineteen verses of our anthology which occur in Vāmana and ten and a half verses which occur in Bhaṭṭanāyaka's *Vakroktiḥ*. Many of these verses, of course, are used over and over again by the critics and Vidyākara need not have taken them from one critic rather than from another. Four of Vidyākara's verses, however, are found used by no other critic than Vāmana (2, 185, 530, 881) and four verses are found in no other critic than Bhaṭṭanāyaka (134, 203, 539, 737). What has finally decided me is the presence of the consecutive verses 529–530 and 539–540. The former pair are both Vāmana's, one of them occurring nowhere outside of Vāmana except in our anthology and its derivatives; the latter pair are both Bhaṭṭanāyaka's with a similar qualification that one of them occurs only there and in the tradition of our anthology.

On the Passing of Judgments

One may sum up the foregoing discussion of Vidyākara's sources by saying that Vidyākara drew chiefly on Sanskrit plays, verse-sequences, and anthologies of the period from A.D. 700 to 1050. To these he added stray verses from inscriptions and prose works, making considerable use of introductory prayers and of exemplar verses by such critics as Dharmakīrti and Rājaśekhara. On the whole he favored authors of his own kingdom, but his three greatest favorites, Rājaśekhara, Murāri, and Bhavabhūti were non-easterners who had won that international fame among Sanskritists which they still possess.

Perhaps two-thirds of Vidyākara's verses may still be found in other works, either in the original works from which he drew or in other anthologies, some of which owe their treasures to Vidyākara himself.⁶³ Of the one third which is completely new to us three types of verse are of remarkable literary value: the Pāla poems of village and field (cf. Intr. to Section 35), the love poetry in the style of Amaru but not found in Amaru (cf. Intr. to Sections 21 and 19), and the religious poetry of Sections 4 to 6. Of historical as well as literary value are the verses of Section 50 in praise of poets.

In introducing each section of the anthology I shall try to characterize the types of poetry there found. The reader may supplement my remarks by a consecutive reading of verses by such poets as he finds pleasing, a procedure that will lead him more quickly than any other to an appreciation of their individual differences. He may thus discover for himself the easy elegance of Rājaśekhara, the brilliance of Murāri's conceits, the romanticism of Bhavabhūti, and the realism of Yogeśvara. I must forgo the task of criticizing these and other poets in detail, for to do so would be to write a history of classical Sanskrit literature.

3. On the Passing of Judgments

There is good tradition in both English and Sanskrit for a poet to fling out at the critics. Perhaps a translator of poetry may be allowed to take his poets' part in this respect without being thought to overstep the bounds of decency. I hope that this may be the case, for Sanskrit poetry has been much maligned in English and is worthy of some defense.

The first period of excitement at the discovery of Sanskrit literature, a period which produced the enthusiastic judgments of Hastings and Jones, was succeeded by a long period in which English writers subjected

⁶³ See Text Volume, pp. xxi-xxiii.

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Sanskrit literature to the literary canons of their own land. Their conclusions would have been unsound even had they chosen the canons of Latin and Greek. By choosing as they did those of Victorian England and nineteenth-century America their judgments were sometimes monstrous. Fitzedward Hall, troubled by the sometimes erotic imagery of Subandhu, exclaimed that that author was “no better, at the very best, than a specious savage.”⁶⁴ A. A. Macdonell was less ill-mannered but no more understanding.⁶⁵ He found nothing to say of the great poets Bhāravi and Māgha except that they favored “verbal tricks and metrical puzzles.” The judgment of the period, in England and America, was based on nineteenth-century Western morals and nineteenth-century Western notions of literature. At no point was it enlightened by reference to the critical literature of Sanskrit itself.

In the twentieth century the Victorian prejudices were summed up and refined by A. B. Keith, a sound chronologist, who accomplished work of merit both in Vedic studies and in modern Indian law. But of Keith’s reading, it seems to me, no word ever passed beyond his head to his heart. It is obvious from his works⁶⁶ that for the most part he disliked Sanskrit literature. There are only two classical authors to whom he allows full praise, Kālidāsa and Bhavabhūti. He finds occasional merits in Bhāravi and Māgha, but for other authors, revered by a thousand years of Indian tradition, he has nothing but scorn. Śrī Harṣa is hopelessly “clever”; Murāri and Rājaśekhara have no “dramatic sense”; the later kāvyas are all artificiality and bombast. What is unjust in these judgments is that not once does Keith apply the remarks of a Sanskrit critic to any of the Sanskrit works he is judging.

A greater injustice than Keith’s, it seems to me, is done to Sanskrit poetry by the theory of D. D. Kosambi, the scholar who has done such admirable work for the recovery and decipherment of this poetry which he wrongs.

Kosambi’s theory of Sanskrit poetry is an application to India of Engels’ and Plekhanov’s theories of the class origins of literature.⁶⁷ Reduced to

⁶⁴ *The Vāsavadattā, a Romance by Subandhu*, ed. Fitzedward Hall, Bibliotheca Indica, old series 116, 130, 148, Calcutta, 1859. The reference is to Hall’s Introduction, p. 28.

⁶⁵ Arthur A. Macdonell, *A History of Sanskrit Literature*, London, William Heinemann Ltd., 1900.

⁶⁶ *A History of Sanskrit Literature*, Oxford, Oxford University Press, 1920, and *The Sanskrit Drama*, Oxford, Oxford University Press, 1924.

⁶⁷ Kosambi’s theory will be found set forth in detail in his introduction to the text volume, pp. xl–lxii.

On the Passing of Judgments

essentials it is this. The nature of a literature depends on the economic class of its authors and their patrons. Great literatures are created by the rise of a new class which advances the techniques of production. For a brief period this class takes the whole world as its interest and so can speak for the world, but it then soon degenerates into a class of vested interests and uses literature as a prop to support class power and status. At that point the golden age passes into an age of decadence. To come to the particulars of Indian literature, "The average Sanskrit poet wrote for the patrician." "The poet [is] a talking house-bird."⁶⁸ Sanskrit authors were reduced to writing almost exclusively of sex and religion, for the first was a harmless opiate and the second tended to the support of the *status quo*. Sanskrit poets knew nothing of martial valor nor of the poetry of the common people. "The *subhāṣita* literature . . . could not reach the people, so its class interests remain unmistakable." And how can this literature command our admiration when "new [and vigorous] types of literature cannot be expected without the rise of new classes"?⁶⁹

Kosambi's scorn is more inclusive than Keith's. Out of all the classical Sanskrit poets he grants his full praise only to Kālidāsa. Somehow Kālidāsa is early enough to be associated with a class movement in which "feudalism from below" replaced centralized rule.⁷⁰ After this time all was decadence, relieved not even by the Moslem twilight, until the coming of the nineteenth century.

What can one say to such a theory? It may be readily granted that Sanskrit poets were the clients of kings and of the rich. In itself this makes them neither bad poets nor good. It is a preposterous theory that would make Mozart a decadent and Elvis Presley a genius by reference to the economic history of their particular patron classes. But perhaps we must leave particulars and talk only of the grand motions of history. The golden age of Greece, of Rome, of eighteenth-century Germany, says the theorist, show a parallel rise of new social classes and of great artists. Indeed they do, and it was in a world of knowledge cramped into precisely those limits that the class interpretation of literary history arose. We can now see farther. When we take into consideration the history of China and India as well as that of Europe the theory of parallelism between the rise of new classes and of great art

⁶⁸ *Ibid.*, pp. xlvi, xlvii.

⁶⁹ *Ibid.*, p. lviii.

⁷⁰ *Ibid.*, p. 1, and Kosambi's *An Introduction to the Study of Indian History*, Bombay, 1956, pp. 267-268, 282.

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breaks down. In the five centuries of Chinese history from the beginning of the T'ang dynasty to that of the Yüan and in the six to seven centuries of India from the end of the Guptas to the coming of the Moslems, there arose no new social classes of note. In obedience to the theory of Engels, then, we must say that China and India had no significant art during those centuries. But those are precisely the greatest periods of art in both areas, not only in poetry but in painting and sculpture and architecture and philosophy.

I have no desire to argue the reason for this discrepancy between different cultural areas. Clearly it is connected with the fact that the humans of ancient Greece and of eighteenth-century Germany were organized in societies oriented toward change whereas the Indians of the Rajput period were organized into a society oriented toward stability.⁷¹ Art goes with the general spirit of the society and culture from which it grows. But let us come back to the facts. The period which produced Murāri and Rājaśekhara produced Kumārila, Śaṃkarācārya, and the temples of Khajuraho and Orissa. The two poets may be criticized on other grounds; they cannot in justice be thrown out of court for the degeneracy of their times.

But are we for ever to judge Indian literature by standards so foreign to it? Must we scoff at Rājaśekhara because he failed to write dramas that could be put on at Covent Garden? Must we hate the intricacies of Murāri because we hate the social system of his time? Surely in the inspection of ancient literatures it should be possible to arrest our judgment long enough for appreciation to grow in our minds of ideals and goals other than our own.

Having cried out against the wrong turnings of others, I may describe briefly the correct path as I see it. The path to a proper understanding of Sanskrit poetry must begin with Sanskrit poetry itself, with trying to understand and if possible to reproduce its specifically poetic effects. In finding one's way one must seek guidance from those versed in the tradition, from the great critics of the ninth to the thirteenth centuries, and from those few modern Indians and fewer Europeans who can understand and interpret their works. We must reverence, at least for the time being, the poets whom the Sanskrit critics themselves have held in reverence. If we are finally to condemn Murāri and Rājaśekhara it must be not by a Western theory of drama which those Indian authors

⁷¹ The statement does not imply a general contrast between East and West. Europe has had periods of cultural stability and both India and China have had periods of rapid cultural change.

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never professed, but by the principles of mood and suggestion which they claimed to follow. After one has in mind clearly what the texts mean and what their authors were seeking to achieve one may go on to compare the general principles of Sanskrit poetry with those set forth by Aristotle or I. A. Richards. It is at that point that one may take into account the differences of social structure between ancient India, Greece, and twentieth-century England. I have nothing against admitting that those differences played an important role in bringing about the variation of character among the three literatures. But the path of the critic of poetry must begin with poetry, not with theories of society.

The Buddha spoke to Mālun̄kyaputta of a man wounded with an arrow who would not let the surgeon draw the shaft until he knew the caste of the man who had shot it. Was that man more unreasonable than one who will not listen to beauty until he knows that it comes from a new economic class that advances the techniques of production?

THE ANTHOLOGY

Praise to the Buddha!

1. I shall make up a priceless store
of charming words by sundry master poets,
such as have ornamented expert throats
and made great poets nod in approbation.

[VIDYĀKARA]

Section 1

THE BUDDHA

1. Almost all Sanskrit works begin with benedictory stanzas, in order by praise of the gods "to avoid all obstacles to the completion of the work in hand and to teach one's pupils to do likewise" (*Sm.* ad 1.1.). Sanskrit anthologies usually begin with a considerable number of benedictory verses, distributed in groups according to the god addressed, the personal god of the anthologist coming first. Vidyākara is no exception to the rule and, being a Buddhist abbot, he begins with praise of the divine human, the Buddha. But while he thus performs his duty with correctness, one doubts that he had much emotional attachment to Buddhist poetry. The sections devoted to Śiva and Viṣṇu are not only larger; the verses which they contain are incomparably better in quality.

2. Sanskrit benedictions follow a very strict pattern. Each verse is usually a single sentence. The subject may be a name or epithet of the divine being, in which case adjective compounds or relative clauses are directly attached (3, 5, 6, 14, 15); or it may be some attribute or property of the divine being: the Buddha's teeth as he smiles in teaching (13), his toenails (7), the flowers offered to him in worship (12); or it may be some dramatic moment in his history, for example, the moment when the Buddha overcame Māra (11). Whatever the subject, verb and complement are formed by brief phrases such as 'may he protect you,' 'may it lead to your welfare,' 'may he save you.' Further discussion of the form of these benedictions will be found in Intr. 4, where the examples will show how true poetry can grow out of this rigid form.

3. The commonest epithet of the Buddha in the verses which follow is 'the Teacher' (6, 10, 13). He is the teacher who points the way across the sea of transmigration (5, 6), who dispels the night of ignorance (13), for he himself has found the path to escape (10). He is the Sugata (5, 9), 'he who has passed well,' that is, who has passed to nirvana. He is the Śākya Saint (*śākya muniḥ*, 15), the Chief of Saints or of ascetics (*muni-grāmaṇiḥ*, 4), the Victorious (*jinaḥ*, 2, 12, 14). The last has special

reference to the Buddha's victory over Māra or the *māras* and his withstanding the blandishments of Māra's women. Māra is conceived as the embodiment of passion, of those fires of lust and hate which Buddhism chiefly seeks to allay. As an embodiment of hatred Māra appears as a soldier (11); as lust he is Kāma, that is, Love, the flower-arrowed god. Verses 2, 4, 9, 10, 11, 14, 16 refer in various elaborate ways to the Buddha's victory, verses 4 and 10 contrasting the calm forbearance of the Buddha with the violence of Śiva, who burned up Kāma in the Hindu myth (see Intr. 4, par. 12). The legend of the fight against Māra is recorded in all the biographies of the Buddha and has been made the subject of a special study by E. Windisch in his *Māra und Buddha*.

4. Verse 2 (see notes) is a punning verse which may have no appeal for the modern reader but was once a favorite. Verse 8 is not actually addressed to the Buddha but is a rather tedious exercise on the six perfections. Other than these the verses attain a fairly uniform degree of elegant frigidity, with perhaps only 11 and 12 showing a suggestion of true poetry.

5. One may assign two reasons other than the personal inclinations of the anthologist for the poor quality of his Buddhist selections. In the first place, he naturally drew on work of the abbots and professors of his own and neighboring monasteries. That this is the case appears clearly from his ascriptions. Vidyākara knows the author's name of almost every Buddhist verse he quotes. These men were close to him. Almost all of them were Bengalis, who lived within a century or two of his time. Now, abbots and professors, while they sometimes appreciate good poetry, are seldom capable of writing it. Vidyākara is a case in point. In later sections of his anthology he shows excellent taste for the work of others. Of the two verses, however, which he composed himself for his anthology (1 and 1738) the former is a poor performance (see notes).

6. A deeper cause may be found for the poverty of the Buddhist verses. Vidyākara allowed little in his anthology that was not a *subhāṣita*, that is, a verse written in the tradition of Sanskrit court poetry. Now, the Sanskrit court tradition in poetry is permeated with Hindu mythology, is originally based on an appeal to the emotions and is sensuous to an extreme. All three of these qualities make it difficult to write good Buddhist *subhāṣitas*. Buddhism at its best is agnostic and unemotional; even in its emotional forms it is opposed to sensual excess as it is to other sorts of excess. The Buddhists in India at times

produced good poetry, as in the *Dharmapada* and in some of the Mahāyāna *stotras*, but, with a few exceptions like Aśvaghōṣa and Dharmakīrti, they could succeed in the court tradition only by forgetting that they were Buddhists.

[Verse 2 is treated in the Notes.]

3. Before whom bowing, Brahma, Śiva, Viṣṇu
by reflection in the toenails of his feet
were metamorphosed into heaven's thirty gods;
may he, the three worlds' master, who has gained the shore
of the crossless ocean of existence,
the soldier bold in conquering the hosts of Love,
for ever teach you for your joy. VASUKALPA

4. Love and anger both are states
hostile to self-control.
What then did Śiva hope to gain
by slaying Love in anger?
Rather may he who by forbearance
quelled Love together with a hundred foes,
that chief of saints, the Buddha,
point you to your welfare. SAṂGHAŚRĪ

5. May the Sugata achieve your welfare,
who is the only dyke by which to cross
the crossless sea of transmigration,
a dyke that was not carried off
by such serried waves of a doomsday storm
as were Māra's troops exulting in their strength. APARĀJITARAKṢITA

6. May the blessed teacher save the world from grief,
who like the sun dispels all darkness,
breaker of transmigration's ramparts,
prince of saints, destroyer
of that skillet for the bulbs of life, proud Love. VASUKALPA

7. May there light upon your turban
from the toenails of his pardon-granting feet
shimmering rays, so many garlands as it were,

worthy of a universal monarch's coronation;
wherein his saving pity forms the plantain flower,
his wisdom the pearl necklace of the queen,
his peace the aspersion from the holy streams. ŚRĪDHARANANDIN

8. There stands a shady tree which gives six magic powers,
the tree itself composed of six perfections.
It is cool from Virtue's sprinkling
and bright with Meditation's watering trench.
It soars aloft with stem of Charity;
its broad and shining foliage is Penetrating Wisdom;
its branches, Courage irresistible;
the leaves that it puts forth, Humility.
The fruit, and may it grant it you, contains as pit
Complete Illumination. ŚRĪDHARANANDIN

9. We may conceal all expression of surprise
at the victory which, single-handed, Love has won,
aided by the sidelong glances of frail women,
against the world; but that the Sugata moved not an eyebrow
to conquer Love together with a mighty troop:
the mention of such virtue freezes us with wonder.
KUMUDĀKARAMATI

10. This is the Teacher's greatness that in him
the will to escape has ripened into fruit,—
to escape the need of working out the sins
acquired in endless repetitions of being born
as each of endless sorts of creatures.
Some few would add as praise that he did conquer Love;
to which we answer, what is so great in Love,
who turned forthwith to ashes at a little spark of light
cast sideways from the eye of Gaurī's lover? VALLAṆA

11. May that victorious moment of the Buddha save you
when the soldier Māra, weapons rendered impotent,
screwed up his courage to that pitch
where, angry, he would swallow up the sacred head,
but then within a jewel of that wondrous crown
did see his own wide-open-mouthed reflection,
at sight of which his courage failed. ŚRĪ PĀŚAVARMA

12. Above, there hovers a crowd of honey-hungry bees,
furnished with new and little flowers of their own
made in a moment by the thick pollen
gathering on their graceful, swaying feet
as they move about in play.
As bee embraces bee, the real flowers below,
a handful offered to the Conquering Sage,
do open and I pray
may lead you to your welfare.

JITĀRINANDIN

13. Of the Teacher, the true Master of Instruction,
may the teeth, whose splendor solidifies among the rays
gradually emitted from the path
of his half-opened, pink and shining lips,
lead you to happiness and welfare,
like a dawning sun
with concentrated brilliance rising to dispel
the night of ignorance.

TRILOCANA

14. The Man of Victory is praised by Kāma's wife
with swelling passion, for he is fairer than her Love,
with fearful heart, for he brought fair women to old age,
yet bowing low in faith, for even Māra's shafts
pierced not his heart. May he protect you whom she thus
adores with tears and trembling and with eager blush.

"ALSO BY TRILOCANA, IT IS SAID"

15. For whom the thousand shining eyes
of Indra falling at his lotus feet,
fulfill the rite of offering
a wreath of dark blue waterlilies;
for whom the rays of wondrous light
from diadems of prostrate gods
compose a new and saintly robe; may he,
the Śākya Saint, protect you.

VASUKALPA

[Verse 16 is treated in the Notes.]

Section 2

THE BODHISATTVA LOKEŚVARA

1. Mahāyāna Buddhism, the form of Buddhism that early came to prevail in the land of our anthologist, included among the objects of its worship thousands of Buddhas and Bodhisattvas other than the historical founder of the Buddhist religion. The term bodhisattva means 'one whose nature it is to attain enlightenment.' In Mahāyāna Buddhism the term refers specifically to one who puts off his entry into nirvana so that he may be reborn on earth again and again to save the creatures who suffer here. Certain bodhisattvas came to be closely associated with certain buddhas, the latter representing a cosmic force, so to speak, while the former represented the personal object of the believer's worship and his pathway to liberation.

2. Of this great pantheon there remained in Bengal in the ninth and tenth centuries only two bodhisattvas who still enjoyed an active and popular cult. One of these is the subject of the present section. He was originally known as Avalokiteśvara, 'the lord who looks down (with compassion),' but the names usually given to him in our verses and in contemporary works from Bengal are Lokanātha, 'the Savior of the World,' and Lokeśvara, 'the Lord of the World.' Of the two names the poets tend to use the first when they speak of the bodhisattva's pity and compassion, the latter when they speak of his brilliance and power. Lokanātha-Lokeśvara was closely associated with and said to be an emanation of the Buddha Amitābha ('endless light').

3. Lokeśvara, they say, has taken a vow to rescue all creatures. He has descended to the land of ghosts to quench their eternal thirst (cf. our verses 18, 20). He has vowed to be reborn in the shape of all gods in order to accomplish his goal. Buddhist iconography sometimes gave him a thousand hands in order to symbolize his constant and manifold exertions. Meanwhile the Buddhist layman in sickness, in debt, in every sort of difficulty, prayed to the Savior of the World.

4. The eight verses which follow may be exactly illustrated by the sets of miniatures which accompany two eleventh-century manuscripts

from Nepal, Cambridge Additional 1643 and Calcutta Additional 15. These miniatures were long ago described and in part reproduced by A. Foucher in his *Essai sur l'iconographie bouddhique*. In listing the characteristics of Lokeśvara as revealed by our verses I add references to Foucher's plates. Occasionally one will find further help in interpretation from the *Sādhnamālā*, a manual of Buddhist tantric practices edited by Benoytosh Bhattacharyya.

5. Lokeśvara is pictured in our verses always in human form, brilliantly white of color, as though surrounded by layers of moonlight (17, 18, 19, 23, Foucher, pl. IV, V). Various fancies and conceits are used to describe his moonlight brilliance: it delights the *cakoras*, for the *cakora* or red partridge is supposed to feed on moonbeams; it frightens the day-lotus, whose petals must close at night. He wears his dark hair in long locks arranged in a conical headdress (*jaṭājūṭa*, 24, Foucher, pl. V, fig. 2). Two verses mention the figure of Amitābha Buddha, red as a rising sun, within the dark headdress (21, 24, Foucher, fig. 12 and p. 98, note 1). Lokeśvara's dark eyes (23) look down with pity on the world (18, 20, 21, 22). In his left hand he bears a lotus (23, Foucher, pl. IV, figs 1-4), from which he derives the name Padmapāṇi ('possessing a lotus in the hand,' 17). His right hand is in the posture of charity (*varada*, 18, Foucher, *ibid.*), that is, held down with the palm turned outward. From its five fingers flow streams of ambrosia with which he seeks to quench the thirst of the restless dead (18, 20, Foucher, pl. IV, fig. 4); but alas, their mouths are as narrow as needles and they can receive only a small stream (see note on 20).

6. One verse pictures Lokeśvara seated on his mountain Potalaka (19), which Hsüen Tsang and Tārānātha placed in South India, though in the course of time other Potalakas were added. Another verse (21) addresses him as Khasarpaṇa, 'he who walks the sky.' We are told by Tārānātha that Lokeśvara was worshiped by that name in a suburb of the capital of Puṇḍravardhana (Bengal) and the suburb was accordingly named Khasarpaṇa after the object of its worship (Foucher II, p. 25). The epithet is still common in Nepal.

7. There is no evidence in our verses of the specialization of iconography that one finds in the tantric texts, which record fifteen or more forms of Lokeśvara and furnish elaborate details of the attributes, costume, and attending deities of each. These tantric details were doubtless known to our anthologist and to the poets on whom he draws, but they do not fit easily into *subhāṣita* poetry.

17. Its pouring forth a rain of moonlight
in many layers of white refulgence
informs it is no lotus of the day;
its wealth of gathered lotus scent
forbids that it should be the moon.
May this face which yet keeps bees awake
and grants *cakoras* joy unbounded,
the spotless face of Padmapāṇi, be your aid.

BUDDHĀKARAGUPTA

18. All conquering is the Savior of the World.
His lotus hand, stretched down in charity,
is dripping streams of nectar to assuage
the thirsty spirits of the dead.
His glorious face is bright with gathered moonlight
and his glance is soft
with that deep pity that he bears within.

RATNAKĪRTI

19. May Lokeśvara protect you as he sits,
surrounded by his mass of rays,
on Mount Potalaka, which echoes
with the roar of its deep caves;
who thus is like the moon within the mass of waves
churned in the Sea of Milk by the mountain Mandara,
whirling with heavy roar
and unwavering because of its great speed.

JÑĀNAŚRĪMITRA

20. From the lake of nectar that is your heart
and that has been enriched by rains of pity,
that the stream came forth and by successive narrowings
[grew five in channels leading to the barely opened mouths]
of those distressed by thirst:—
how else had this been done but by your hand?

TRILOCANA

[Verse 21 is treated in the Notes.]

22. If his belly were not so small
and his heart were not so great,
how would he be so slow to seek for himself,
or his will be to benefit all creatures?

JÑĀNAŚRĪMITRA

23. May the face of the World Savior bless your days,
to which the goodly lotus
went laughing, surely, without fear of the nightly orb,
for it inferred this face was not the lunar disc
nor this purity white moonlight nor these dark eyes
a double mark of splendor on the moon. BUDDHĀKARA
24. May that great saint, his body formed of moonlight,
within whose towering headdress Amitābha,
like a rising sun encircled by dark clouds,
furnishes a wreath of red *aśoka* blossom,
dispel your grief and grant you
the streaming nectar of his peaceful happiness. BUDDHĀKARA

Section 3

THE BODHISATTVA MAÑJUGHOṢA

1. The Bodhisattva Mañjughoṣa, 'of the lovely voice,' or Mañjuśrī, 'of the lovely beauty,' vied in popularity in our anthologist's time with Lokeśvara. The *Sādhnamālā* furnishes no less than twenty-five evocations of Mañjughoṣa if we count only those which evoke his favorable forms.

2. Mañjughoṣa was the patron saint of learning. Accordingly, he is often pictured carrying a manuscript (27) and more often a sword (26, 27) with which he destroys ignorance. He is red in color (25, 28, 29) and carries in his left hand a blue waterlily (29). Since he is portrayed as a youth, his character began to encroach in late classical times on that of two Hindu divinities: Kāma, the god of love (cf. 27), and Kumāra, 'the Prince,' the Hindu god of war (cf. Intr. 5, par. 4, 5). In his character of war god Mañjuśrī assumes the terrifying aspects of both Śiva and Kālī (cf. 26). Like the former he sends forth fire from his body and carries a freshly severed human head; like the latter he rides on a buffalo. In many images his head actually assumes the shape of a buffalo's head (cf. Getty, pl. LII). This form of Mañjuśrī is often called Yamāntaka or Yamāri (Foucher II, pp. 55 ff., Bhattacharyya, pp. 69 ff.).

3. The present section, devoted to Mañjughoṣa, is one of the shortest of the anthology and poetically the poorest. As if this were not enough, the mss. are difficult to read in this section. In every verse but one the printed text requires rereading or emendation. One verse (26) contains difficulties which I cannot solve.

25. May Mañjuśrī be worshiped, who, when garlanded by bees
[that fly to the light that rises with his body's rich perfume],
is like a chain of dark blue waterlilies
strung on a golden string;
who, when overspread with flaming light

ascending from his toenails, seems to be acclaimed
by a rain of brilliant flowers dropped upon him by the gods.

VALLAṆA

26. With doomsday's mass of smoke arising
together with the fire that flashes from his body
whose arm upholds a sword,
like a swarm of flies from the buffalo's head
cast forth [in all directions] by its horn tip;
his many feet shimmering as if with light
of the . . . which the gods have left in fear;
[a sun that blazes amidst a host of stars]:
may this dancing prince in his Bhairava form protect the world.

VALLAṆA

27. May this youth, the scion of the Buddha, long protect you,
whom the nymphs of heaven view in different ways:
with loud acclaim when he is armed with sword,
most thoughtfully when he comes with manuscript,
playfully when he is a child,
but when he is most beautiful, with love.

PURUṢOTTAMA

28. May he who consecrates his worshiper
into the kingdom of his law
with anointing liquid, golden red as saffron,
poured from the golden amphora, his foot,
wherein his lovely toes are ceremonial buds:
may Mañjuśrī watch over you
for your happiness and good.

JITĀRIPĀDA

[Verse 29 is treated in the Notes.]

Section 4

ŚIVA

1. With Section 4 the anthologist takes leave of what is strictly his own religion and begins quoting from the poetry of Hinduism. His arrangement of verses accords with the facts of his era, when the Hinduism of literate Indians might be said to have consisted of two religions: Śaiva-Śākta (exemplified in Section 4 and 5) and Vaiṣṇava (Section 6), with possibly the addition of a third, Śaura (Section 7). Each of these religions was to its own adherents sufficient in itself. Thus, to a Śaiva the god Śiva alone was creator, preserver and destroyer, with no more than nominal aid from Viṣṇu and Brahmā. The Vaiṣṇava found Viṣṇu to be equally self-sufficient. As for the creator god Brahmā, he remains as a slightly comic (cf. 456, 464) figure of mythology; he had lost his religious importance by the time of Christ. Thus, classical Hinduism consisted of two or perhaps three self-sufficient religions which shared a common social system and a number of common philosophical ideas. Beneath these lay a multitude of popular, illiterate cults.

2. It is not easy to characterize the central gods of these Hindu religions, for they have grown by the accretion of elements from all sides, and their worshiper will emphasize one aspect or another in conformity with his needs or capacity. The description of Śiva which I give below is limited to what appears from the poems of this anthology. A general characterization would require large additions.

3. Names of Śiva. In the verses of the section assigned to him Śiva is most comprehensively known as the Great Lord (*maheśa* 36, *maheśvara* 32, *jagatām pati* 54). More specifically he may be referred to by one of his attributes: as the Three-eyed (51, 65, 77), the Blue-throated (73), the Skull-bearer (65, 101), the Bearer of the Ganges (88), the Holder of the Bow (96), or of the Trident (30, 84). Again, he may be named by reference to one of his mythical deeds: as the Seizer of the Triple City (56, 67), or the Enemy of Love (65). Finally, he is known by a great number of divine names, most of which have specific reference to one or another of his three chief aspects. As the ascetic, immovable in medi-

tation, he is Sthāṇu (35, 81). In his destructive aspect he is Bhairava (39) or the Terrible (*bhīma*, 50); also Hara ('the Seizer,' 53, 66, 68, 78, etc.). In his kindly aspect he is the Propitious One, Śiva (47, 63) or Śaṃkara (70, 72), or Śambhu (34-35, 38, 40, 41, 43, 45, 48-49, 55, 57, 59, 60, 62, 74, 76, 90). The name Śambhu, as the references indicate, is the favorite name with our poets.

4. This nomenclature suggests the following headings under which to arrange a description of the god.

5. Iconography. More than one element of Śiva's iconography shows traces of a primitive and probably non-Aryan origin. The matted or flocked hair, colored brilliant red, the ornaments of skulls and snakes, as also the wild dance in which the god is often pictured, recall the costume and practice of a tribal shaman. Of Vedic reminiscences, on the other hand, we have only a passing reference to the eleven Rudras (43). But while the origins of Śiva's iconography may lie in a primitive past his attributes have been reinterpreted by a civilized and sophisticated society. Common to both the primitive and sophisticated layers is an emphasis on the cosmic value of Śiva's attributes.

6. The full figure of Śiva is envisaged as the axis joining heaven and earth (48). The headdress of this figure consists of a high conical mass of thick matted locks (*uttuṅgamauli* 45; *jaṭāsamhati* 55; *jaṭāmaṇḍala* 81; *jaṭājūṭa* 91), red as fire (46) or the rays of the rising sun (55). Through these locks flows the heavenly Ganges (30, 33, 45, 70, etc.), which falls in vast cascades as Śiva performs his dance (58). It is by this means that the Ganges was brought down to earth (cf. *Rām.* 1.43). Likewise in his headdress is the crescent moon (33, 42, 44, 45, etc.), which drips the nectar of everlasting life (32, 39). Various poetic fancies are invented to explain why this moon never grows full (32, 64). Both Ganges and crescent moon are represented in many medieval and modern sculptures, the Ganges more particularly in figures of the dancing Śiva and then among the locks of the right-hand side (cf. *Gop.* II, i, p. 226), the moon more generally, either at the left side of the headdress (*Gop.* II, i, pl. XXXI, LI, fig. 2), or on top (*Gop.* II, i, pl. XXV, LVIII, fig. 2). Also within the headdress is placed sometimes a single skull (46, 53; cf. *Gop.* II, i, pl. XLVI, etc.), thus bringing a symbol of death into proximity with the lunar symbol of life, a conjunction described somewhat gruesomely by verse 39. Sometimes in place of a single skull the god wears a chaplet of skulls encircling his headdress and strung on a snake (*kapālāvali* 33, 42, 92; *śavaśiraḥśreṇi* 39; cf. *Gop.* II, i, pl. XXX, XXXIII) which is knotted at the end to keep them from slipping off

(39). Usually, however, the snake binds up the whole conical mass (42, 44) and this snake is no other than the white serpent king Vāsuki (95) or Śeṣa (cf. 38) who in other forms supports the earth or furnishes a couch for the sleeping Viṣṇu (see Intr. 6, par. 4).

7. Below this cosmic headdress flashes the god's forehead eye (32), the flame from which (44, 58, 63, 70, 75, etc.) is irresistible since it is generated by the *tapas* (magic or creational heat) of Śiva's yoga (55). It was by this flame that the god of love was consumed. The remaining two eyes of Śiva are taken to be the sun and moon (1541), thus continuing the cosmic symbolism. Above the forehead-eye is the mark of the trident (32), the weapon which Śiva bears in his hand (30) and which his devotees regularly mark with ashes on their foreheads. Verses 40 and 90 speak of the god's red beard.

8. It is chiefly to Śiva's head and headdress that our poets direct their attention. References to other elements of the iconography are less common. The snake Śeṣa is sometimes placed on the god's shoulder (62), or worn as an armlet (38) or used as a girdle to bind the god's loincloth (69); once he is found encircling the god's knees (57). A necklace of skulls is mentioned (54, 76, 92, 97). In sculptural representations the dancing Śiva is regularly portrayed with four arms. While our verses do not refer specifically to polybrachy they mention several of the objects carried by the arms: the bow (103), the drum (98), the trident (30, 84). When appearing as an ascetic Śiva is naked (65, 103); when in his destructive aspect, he may wear the hide (76) which he has flayed from the elephant demon. In all aspects his body, like that of his devotees, is smeared with ashes (72, 80, 103) which he gathers from the burning ground (91, 98). Of the many special forms of Śiva known to the sculptor only two are specifically noticed: the three-headed form (40) as in the beautiful image at Elephanta and the androgynous form (*ardhanārīśvara* 56, 78, 82, 85, 323, 326, cf. *Gop.* II, i, pl. XCIV ff.).

9. Associated with the Great Lord are his queen, Pārvatī (65) or Gaurī (43, 64), the daughter of Himālaya (35, 47, etc.); his son, Guha (59, 66) or Skanda, the wargod who rides a peacock (66); and the bull Nandin (62), who serves as the Great Lord's mount and as his high chamberlain. The Lord's followers are the hosts (*gaṇāḥ* 54) or spirits (cf. *bhūteśa* 44). For particulars of these associates see introduction to the following Section.

10. Mythology. Śaivism with its emphasis on cosmic structure and process is less productive of myth than Vaiṣṇavism with its emphasis on

human events. The following myths, however, in which Śiva takes part, are referred to by our poets.

11. The churning of the ocean (frequently mentioned in later sections, e.g., 105, 117, 401, 432, 799, 801) and the drinking of the *kālakūṭa* poison (70) are first related by the *Mahābhārata* (1.15–16) and in a later version by the *Rāmāyaṇa* (1.45). The gods and demons, desiring to obtain the drink of immortality, were advised to churn it from the ocean. They took Mount Mandara for churning stick, transported it to the ocean where they turned it upside down, placing the tip on the back of the tortoise who supports the world, who to the Vaiṣṇavas was an incarnation of Viṣṇu (see Intr. 6). They then persuaded the world-snake to serve as twirling string. The gods took one end of the snake, the demons the other, and in turn each party pulled. It was after a thousand years of this exertion according to the *Rāmāyaṇa* (this portion of the myth is rejected by the critical text of Mbh.) that the snake spewed forth the *kālakūṭa* poison. This would have destroyed both gods and demons had it not been swallowed by the invulnerable Śiva. The poison left a blue mark on Śiva's throat whence he is now called by the epithet 'Blue-throat' (*nīlakaṇṭha*). The older tradition continues that after long and violent exertions various precious objects were churned from the deep: first, the moon; then, in succession, Śrī, the goddess of beauty; Surā, the goddess of alcohol; the white horse Uccaiṣravas; the jewel Kaustubha, which Viṣṇu was later to wear on his breast; the physician Dhanvantari, who was later to serve the gods and restore their limbs that were lost in battle; and finally, in a narrow-necked jar held by Dhanvantari, the long sought drink of immortality. The demons, who had stood by while the other precious objects went to the gods, rushed to seize the ambrosia. They were foiled by Viṣṇu, who assumed by his magic power the form of a beautiful woman, to whom the foolish demons gave the precious drink of immortality. Of the demons only Rāhu obtained a taste. Before he had swallowed it, however, he was decapitated by the gods. Hence Rāhu now has no body but his head is immortal.

12. The burning of Kāma, which gives to Śiva such epithets as 'Love's Enemy' (46, 65) is described with gruesome realism in verse 51. The myth developed relatively late in the history of Hinduism, reaching its final shape only in *Matsyapurāṇa* 154. 227–255, which was then made immortal by Kālidāsa's *Kumārasaṃbhava*. Briefly, it is this. The gods, being much distressed by the demon Tāraka, were advised that he could be defeated only by a son of Śiva. Unfortunately, Śiva at this

time was deep in a trance of yoga from which no normal means would rouse him. At the same time the daughter of Himālaya, later to become the mother goddess, had formed a resolution to be married to Śiva. At the urging of the gods Kāma, the god of love, with his attendant the spring breeze, accompanied the mountain princess to the Great Lord's hermitage. There Kāma shot at Śiva an arrow, the immediate consequences of which were disastrous, for the fire of *tapas* flashed from Śiva's third eye, utterly consuming the god of love, who has since been known as the bodiless one. Finally, however, the arrow may have taken effect; or it may have been the austerities performed by the princess that won over the Great Lord. Śiva took Pārvatī in marriage and later engendered the wargod Guha (called also Skanda and Kārttikeya), who led the gods to victory over the demon Tāraka.

13. The favorite myth for the poets of the following section is the destruction of the Triple City. It is the only myth that elicits from the Śaivas a strong emotional response. The other myths form part of the poet's technique; the destruction of the Triple City formed part of these poets' religion. The Rīgveda Brāhmaṇas know of a triple city (*tripura*) constructed of earth, atmosphere, and heaven by the demons, which the gods destroyed by means of their Vedic ritual (Keith, *R. V. Brāhmaṇas*, pp. 125, 396). But it is not until the time of the *Mahābhārata* that we find Śiva playing a role in the destruction. The *Mahābhārata* tells the story as follows (8.24.1-124).

14. After the defeat of Tāraka by the gods his three sons performed long austerities by which they finally won the favor of Brahmā. From him they sought immortality. When he refused, they sought and obtained a second boon: that they should build three cities, on earth, in the air, and in heaven, from which they might rule the three worlds for a thousand years. When their time was up the three cities would by magic come together and the blessed god who destroyed them would destroy them with a single arrow. And so it happened. As a thousand years rolled near, the gods, banding together, gave half their united strength to Śiva and prepared the instrument of destruction. They built for Śiva a special chariot; Viṣṇu, Agni, and Soma (in Purāṇic accounts Viṣṇu alone, as in 31 below) were transformed into the arrow; the night of doomsday (*kālarātri*) was transformed into the bowstring (in 31 it is the serpent prince who plays this part); Brahmā acted as charioteer. Just as Śiva set forth, the thousand years were completed and the three cities joined. The Great Lord shot the arrow and forthwith the Triple City and all its inhabitants were consumed.

15. One wonders what it was in the myth that made it so popular. Perhaps it was the fact that the demons had themselves chosen their destruction. In the hands of the poets it even ceases to be destruction and becomes purification. God is asked to destroy or burn away our sins (49, 56) or our ills (67) as his arrow burned away the Triple City. Time and again ambiguous words are used of the flames, words that could apply also to a lover. They cling to the demon women, pluck them by the hem of the garment (49); the smoke clings to their hair, bursts into flame on their breasts (61). And in one verse the Great Lord, wet-eyed with pity, drops his bow (61). Such poetry seems to envisage death as a simple surrender to a god who is terrible but who is also the god of pity and the god of love.

16. Concerning Śiva's dance much has been written. For iconographic details cf. *Gop.* II, i, pl. LVI ff. For a poetic-philosophic account cf. A. K. Coomaraswamy, *The Dance of Śiva*, New York, 1918. While the image makers represent several different dances, it is almost always to the *tāṇḍava* that the poets of our anthology refer. The *tāṇḍava* is the wild dance, the dance of destruction, which the god dances on the golden mountain, Mount Meru (52); hence the myth was translated into ritual by the priestly dancer dancing in the Golden Hall of the Temple of Chidambaram. The god dances at twilight (*saṃdhyā-tāṇḍava* 50, 52), especially at the time of the full moon (52). He wears a garland of freshly severed heads (76). As he dances the snake slips from his headdress and the red locks of his hair fly wide (42, well represented in the bronze images of South India, e.g. *Gop.* II, i, pl. LVII). The earth sinks down from the god's stamping feet (56, 74), the golden mountain with its forests leaps up (52), the circling of the god's arms sets up a whirlwind (50). In other texts Śiva's dance may be spoken of also as a dance of creation. But while our poets speak of Śiva as creator of the world (30, 48) they seem not to associate this function with his dance. In one verse (58) the *lāsya* dance is mentioned, which should be a gentle dance, but the poet actually gives it symptoms as violent as the *tāṇḍava*. Only when teaching the dance to the mountain princess (60) does the divine dancer grow mild.

17. Aspects of Śiva. The sectarian literature and the manuals of iconography contrast the terrible (*ghora*-, *saṃhāramūrti*) and the kindly aspects (*aghora*-, *anugrahamūrti*) of Śiva. Actually, it might be well to speak of three aspects, for often the god is conceived of as above or beyond these particularizations. Such is the case when he functions cosmologically, for example as world axis. Such is also the case when

he functions within the microcosm as the soul or is pictured as the yogi to whom the nature of ultimate reality is revealed (57).

18. The terrible aspect of Śiva, as might be expected, is touched on lightly in the present Section, for these verses with few exceptions are benedictions. It appears, however, in the violence of his dance and in occasional gruesome descriptions of his skulls (39) or of the destructive power of his fire (51). A verse of a later Section (1541) where the god dances as a carrion-eater on the cremation ground paints the terrible aspect in full color.

19. In his kindly aspect Śiva is never far removed from his queen, the mother-goddess; cf. introduction to Section 5. It is she who reduces him to human dimensions. Through her he becomes the playful lover (60, 62), the loving husband (34, 47), eccentric (69) rather than frightening, the indulgent father (59). One cannot grieve too much over his loss of grandeur when one is given such charming pictures of domestic love as are furnished by the Pāla poet Yogeśvara (59, 60). The flavor of these verses is close to what one finds in the main tradition of Vaiṣṇava rather than Śaiva poetry. They serve to show that no exclusive characterizations can be made of the two great religions of Hinduism.

20. Form of the Verses. With two exceptions, one a very beautiful prayer (36), the other a verse which is out of place (37), all the verses of the Section are poems of benediction. The same is true of most of the verses of Section 5 and 6 as well. The form for the most part is rigid. A verb meaning 'is victorious' or 'may he (or it) protect (purify, etc.) you' is joined to a name of Śiva or one of his attributes, with which various adjective compounds are in apposition. Often a certain harmony is achieved between verb and descriptive matter. Thus, "May the plashing of the Ganges on Hara's head purify you" (53), the Ganges being famous for its purificatory properties; "May the cloudlike head of Śiva be propitious (*śivāyāstu*) to you" (63); or "May the solicitude of Hara and Guha aid you" (66), where the remainder of the verse suggests a case where their aid was exerted. But this harmony is optional.

21. Many of the verses may be further characterized as *nāndī* verses, that is, the opening verses of plays. Verse 44 is the *nāndī* from the *Mālatīmādhava*; 55 is from the *Kundamālā*, 57 from the *Mṛcchakaṭika*. Verses 41, 42, 58, 63, and probably others too are *nāndīs* from plays that are now lost. According to the usual interpretation of the oldest authority (*BhNŚ*. 5.104) a *nāndī* should consist of either eight or twelve words. This, however, is only sometimes observed in practice (e.g., 41, 42, 44, 58, and perhaps 63). Regularly observed, on the other hand,

is the rule (*BhNS* 5.24, *Sd.* 6.24) that the *nāndī* should praise gods, brahmins, or kings, to which Viśvanātha adds (*Sd.* 6.25) that some specially auspicious object should be mentioned such as a conch shell, the moon, or a lotus. Finally, it is often said that the *nāndī* should set the mood of the play which follows and should hint at elements of its plot and characterization. A *nāndī* which fulfills all the rules is verse 44. The juxtaposition there of the terrible snakes and skulls of Śiva's headdress with the gentle and lovely moon and Ganges makes a fitting herald to the *Mālatīmādhava*, a play that combines love and horror with a felicity never again equaled in Sanskrit.

30. Whose handiwork is the triple world,
 whose poetry the Vedas three,
 who destroyed the Triple Citadel
 and on whose head is garlanded the triple-flowing Ganges;
 who bears three blazing eyes as if to see
 therewith his triple world:
 to Him, enveloped in matter's triple strand
 and bearing the trident weapon
 belongs all victory.

VASUKALPA

31. The arrow being Viṣṇu, with intent to carry him
 the king of birds rushed forth, but then recoiled
 pained by the sparks of blazing fire.
 At this the bowstring, which was there the serpent prince,
 drew back at first, whereby the bow was bent,
 and then snapped forth that so the arrow
 of Tripura's foe was shot,
 who needed thus but put the shaft to string
 to be victorious.

MURĀRI

32. May the moon be your protection
 which forms a jewel in the Great Lord's diadem,
 where, bitten to a crescent by the serpent prince
 who ever yearns to drink its liquid nectar,
 it then is firmly gripped within the trident tongs
 and in the blazing flame of Śiva's forehead eye
 is newly swaged to form a perfect disc.

MURĀRI

33. "Good luck, oh crescent moon." "Peace on you, river
of the gods."
"Good fortune, string of skulls." "Prosperity, prince
serpent."
"And best to you, oh tangle of wild locks."
So speak they one to other, meeting when it ends,
the which mad dance of him who dances out the terror
of world destruction I pray may be your weal.

34. May Śambhu's customary prayer to twilight bless you,
a prayer wherein his hands deceive his wife,
folding in imitation of the closing lotus
as if to say, "See, goddess, as the sky grows red
those lotuses that would have matched your face
have come to this."

RĀJAŚEKHARA

[Verses 35, 37 are treated in the Notes.]

36. From my incarnation I infer that in a former birth
I surely gave you, Lord, no adoration.
From bowing to you in this birth I shall in future
be disincarnate and incapable of worship.
For these two sins, oh Lord, I beg forgiveness.

38. This world together with its seven seas,
enclosed by mountains stretching to the sky
and set about with broad and mighty continents,
in resting on the world-snake Śeṣa forms but a spot
which disappears within the gem in his expanded hood.
Praise then to Śambhu on whose arm
that Śeṣa serves but as an armlet.

VALLAṆA

39. May Bhairava's row of skulls upon their serpent string
protect you,
thirsting for blood as they gaze yawning at the glow of his
red eye:—
a chaplet revived by the elixir dripping from the moon,
which melts in the poison flame emitted by the serpent
sore hurt by the tight knotting of his swelling neck.

VALLAṆA

40. First red of eyebrow, beard and hair,
 like to a mountain summit garlanded by forest fire;
 then like the cloud of doomsday
 pierced by three suns, his ruddle eyes;
 at last enlightening the vast inferno of his palate
 with the white moonlight of his teeth:—
 may Śambhu's face, thus fearful
 by its triad of holy countenances,
 still be gracious to destroy your sins. RAKṢOBIBHĪṢAṆA
41. Be for your blessing the wild laughter of the dancing Śambhu
 reverberating deeply as the monsoon clouds:
 laughter wherein the opposing darkness
 is swallowed by the halfmoon's light
 fringed with the scintillation of his teeth.
THE KING'S PRECEPTOR, SAṂGHAŚRĪ
42. May Śiva's head protect you,
 its Ganges leaping as the crescent moon flies high;
 the whistling of the mighty wind increasing,
 whirling within the hollows of the tossing skulls;
 its red and tangled locks wide flying
 as the serpent chaplet slips in weariness
 from the incessant motions of the dance. [VĪRYAMITRA]
43. Hail to the eleventh Śambhu
 as he bows before his Gaurī's feet
 accompanied by reflections ten
 within her mirror toenails. [BHĀSA?]
44. May Śiva's matted hair protect you:
 its color blending with the lightning flame
 that flashes from the hollow of his forehead-eye;
 its heavy locks encircled
 by the winding tendrils of his snakes;
 within, the fair young moon—
 or could it be the tender stamen of a *ketaka*—
 within too, Ganges' stream full filling
 and pouring through the skulls which deck his crown.
BHAVABHŪTI

45. Victory to the Ganges' stream
placed high in Śambhu's crown,
wherein the new moon like a minnow
dives and surfaces.
46. May the moon be your protection
that curves as the tip of a fresh waterlily root
upon the flame-red head of Śiva,
looking as if it were a sprout that grew
under the daily waterings of Ganges
from out the white skull of his diadem.
47. To whom the smiling daughter of Himālaya,
joining in full circle to the fallen crescent moon
a fragment of her bracelet broken in love's exercise,
did call to look on her invention;
may he, the god, and she, the mountain-born,
and this toy moon, filled in by rays
of her white teeth, now be your aid.
48. Praise be to Śambhu, beautified
by the chowrie moon touching his lofty head,
like to a foundation pillar of the city
that is the universe. [BĀṆA]
49. The women of the Triple City wept from lotus eyes
as Śambhu's arrow-flame embraced them;
but still, though shaken off, the fire caught their hands,
though struck, did pluck their garments' hem,
denied, it seized their hair, and scorned
like lover who has lately loved another, lay before their feet.
May this same fire burn away your sins.
BĀṆA [AMARU COLLECTION]
50. May the hurricane protect you
stirred up by the whirling, dancing arms
of the terrible god magnificent
in his twilight dance.
By force of its commotion
the serried ranks of mountains fly from earth again
and Indra looks anew upon his thunderbolt.
[SOMANĀTHAPRAŚASTI]

51. With flaming glory it consumed the god of love,
 first lighting up within his hair
 and crackling loud upon his skin,
 then idling over the bleeding flesh
 until, exploding in the bones,
 it incandesced the marrow that was left:
 such was the eye-fire of the three-eyed god,
 the which I pray dispel your imperfections.
52. May the god of tangled locks protect you,
 at whose dance of madness in the fullmoon twilight
 the golden mountain sways with leaping woods,
 as sway the sun and moon, to the rhythmic motion;
 as if the earth, of head resplendent,
 with hair and earrings flying,
 did nod in admiration.
53. Deeply from within the hollow skull
 but thin from within the crevices of tangled locks;
 violent at the obstructing jewel
 in the serpent's hood that forms his crest,
 but gently flowing beneath the crescent moon
 that sways within the current:
 may the sounds of the Ganges flowing over Hara's head
 for ever keep you pure. [YOGESVARA]
54. The Great Lord wears a necklace made of skulls—
 and may it bring you peace—
 on which his servants make out here and there
 the indistinct inscription:
 "He will create the world, support the earth, be master
 of the seas;
 will be enjoyed by snakes, will love among the lovers;
 will eat the earth and take his joy of heaven." BHOJA-DEVA
55. May Śambhu's heaped up locks protect you,
 red as the rays of newborn sun,
 like flame arising from the ripened heat
 of his ascetic trance;

or like a red-clay anthill, for it forms the dwelling of a snake,
 the high twisting wave of Ganges;
 or like a sunset, for within it dwells a moon
 tender as lotus filament. [DHĪRANĀGA]

56. Praise be to him, praised by the senate of the gods in joy
 that since the surface of the earth has sunk beneath his feet,
 even when his crown flies swiftly upward
 heaven still stands unharmed;
 to him not quitted by the mountain queen,
 for though she draw away in fear
 she is bound to the dexter part, which ever draws her back;
 praise to the victor of the Triple City,
 to the slayer of the sins of man. BĀṆA

57. May Śambhu's trance protect you,
 whose knees are bound by snakes
 double-knotted from his cross-legg'd posture;
 each sense, repressed by meditation,
 ceasing to function from the stopping of his breath;
 who sees with vision absolute
 the senseless self within the self:—
 a trance which rests in brahma, which is dissolution,
 born of the sight that sees the void. [ŚŪDRAKA]

58. May the graceful dance of the moon-crested god protect you,
 who whirls about by the wind of his ever circling arms
 a firewheel made of fierce-rayed stars;
 a dance at which earth sinks, fire flames and all the
 mountains leap,
 his headdress shakes, the moon within it flashes,
 out shoots his eye-flame and the Ganges stream
 thunders in steep cascade.

59. "Mother——" "Darling——"
 "What is that hidden in Father's hands?"
 "A fruit, my child." "And won't he give it me?"
 "Yes, go yourself and take it."

Guha, so spoken by his mother,
 pulls wide the hands of Śambhu clasped in evening worship.
 His meditation broken, Śambhu stills his wrath and laughs.
 May this his laughter save you. [YOGĒŚVARA?]

60. "Pretty eyebrows, put your arm like this
 and take your posture so.
 Stretch not too high, but bend your toes.
 See? Just look at me."
 Thus Śambhu teaches Pārvatī
 with voice-drum sweet as thunder.
 May what he adds for rhythm of her dance,
 the clapping of his hands, protect you. [YOGĒŚVARA]

61. The column of black smoke
 attacks the women of the Triple City:
 hastening over their kerchiefs and tarrying on their braids,
 it creeps to the opening of their bodices
 and bursts in flame upon the ridges of their breasts.
 Victory to the god who looks, wet-eyed with pity,
 and lets the bow fall from his hand. MAYŪRA

62. The moon dives deep within the ash-strewn tangle of his hair;
 the snake slips from his shoulder, hiding beneath a
 graceful hood;
 the bull with hooftip slyly rubs his eye
 as Śambhu kisses the mountain daughter's face.
 RĀJAŚĒKHARA

63. Rising up as in the monsoon rains,
 pouring with Ganges water from a thousand streams,
 terrible from the unseasonable heat
 of his swiftly shaken forehead-eye,
 noisy with the slapping of the wind
 emitted from the hollows of its skulls,
 may this cloud, the head of kindly Śiva,
 bring you kindness.

64. May he protect the universe
 upon whose head the crescent moon
 from shame of being shamed by Gaurī's face
 grows never full. DHARMAPĀLA

65. With embarrassment, for he is naked;
 naïvely smiling when they say that he hates love;
 with wonder at his extra eye and horror of his skulls;
 fearfully before the circle of his snakes
 and jealously because the lady Ganges lies within his crest;
 whom Pārvatī thus views in many ways,
 may he be your protection. VINAYADEVA
66. When the serpent is angered at the peacock's grip
 and the peacock is twined within the serpent's coil,
 may the solicitude of Hara and of Guha,
 trying each to save his beast,
 be your protection. JĀTĀRDHAVARDHANA
67. The flames shone on the women of the demon king,
 as spot of minium upon their foreheads
 and golden ornament about their ears;
 as rouge of betel on their lips,
 as saffron paste upon their jar-like breasts
 and as a cloth of lac-red silk about their loins.
 I pray those flames, born of the arrow of the Triple
 City's seizer,
 may burn away your ills. MAṄGALA
68. May Hara—put to shame
 by outcry of the nymphs in fear
 that heaven will drown within the mighty wave
 raised from the seven seas by winds produced
 from hissing of the serpent king made dizzy
 by whirling of God's matted locks
 within the current of the heavenly Ganges—
 be your protection. KARKARĀJA
69. When the snake that forms his girdle starts away
 from the emerald of the bowing Indra's crown
 in terror of that ornament;
 may he, at whom the mountain daughter smiles with sidelong
 glance
 to see him on his deerskin mat
 thus forced to cover up his slipping loincloth,
 may Śiva, bring you purity. DHARMĀŚOKA

70. He who, though gifted with the power
to stomach deadly poison, to burn to ashes Love
and metamorphose doomsday's fire
to his glowing forehead-eye,
still bears the ambrosial moon,
the mountain daughter and the heavenly stream,
so wondrous is his skill of policy;
may he, great Śaṃkara, protect you.

KAVIRĀJA

Section 5

ŚIVA'S HOUSEHOLD

1. Classical Hinduism built up a family about the god Śiva which differs markedly from the divinities and humans associated with Viṣṇu. Śiva is not only married. He has two children and is the head of a household with doorkeeper, servants, and all that goes therewith. The members of this divine household not only share in the worship offered to the patriarch; at least three of them also have important cults of their own.

2. The Mother Goddess (*devī* 71, 81) like her divine spouse has two aspects, a favorable and a terrible one. Our verses with only few exceptions treat of the former. Most often she is called Gaurī ('of fair complexion' 75, 78, 80, 82, etc.), referring perhaps to the color of the ripening grain but more likely simply to her beauty which contrasts with the ugliness of Kālī ('the black'), her terrible form. Again she is called Pārvatī ('of the mountain' 34, 35, 65, 77) and by a large number of synonymous epithets (*adriputrī* 56, *adrisutā* 102, *giriduhitṛ* 72, etc., all meaning 'daughter of the mountain'). For the myth of her marriage to Śiva see Intr. 4, par. 12. Our verse 88 refers to the rites preceding the marriage, 102 to the precautions which the princess must take against the dangerous accouterments of the bridegroom, 80 to the happy consummation. After her marriage Pārvatī may be pictured as the modest young bride (60, 75), her husband's beloved (72), the mother of his children (59, 71), or the masterful wife who by gambling wins all her husband's possessions, leaving him not even a drum to beg with (77, 98).

3. From such scenes as those of 77 and 98 one passes gradually to the more terrible aspects of the goddess where she receives such names as Bhavānī (86), Caṇḍī ('the fierce' 97), Carcā (97). Here she rides upon a lion (97), slays the buffalo demon (86), spattering her skirt with its blood (87), and would even seize the garland of freshly severed heads from her spouse (97).

4. The Prince (*kumāra* 84, 96, the word also means simply 'child'). As wargod the ancient name of the Prince was Skanda, 'the Leaper';

cf. the leaping Kourētoi who worshiped the male-child (κοῦρος), the counterpart of Skanda-Kumāra, in ancient Crete. The term Skanda doubtless had reference to the war dance, but was misunderstood by the Purāṇas, whence the myth that Śiva's seed had 'leapt' into the fire, which then carried it to the six Pleiades (*kṛttikās*) where it became a child whom they nursed. The Prince is sometimes said to have six mothers (*ṣaṇmātṛka*), with which one may compare Śiva's being 'of three mothers' (*tryambaka* in its original signification). Again, where Śiva has three faces Skanda has six (*ṣaṇmukha* 92). In many ways, in India as in Greece, the Prince is a duplication of his father.

5. The poets of our anthology do not use the name Skanda. Instead they use the non-Aryan name Guha (59, 66, 90, 91, 101). Nor have they anything to say of the Prince as wargod. Their attention is directed rather to his early childhood and their verses furnish evidence of that Indian love of children that we shall have occasion to remark on again. Guha is not mischievous like Krishna. He is simply innocent and laughably childish (91-92). He is just learning to count and still mixes up his numbers (95), he embarrasses his mother by calling attention to her bitten lip (101), and he is utterly confused by the androgynous form of his parents (89, 90). Occasionally his older brother Gaṇeśa explains matters to him (85).

6. As a youth the Prince will ride upon a peacock. Hence he is called Lord of the Peacock (*barhinātha* 98, *sikhipati* 89, etc.). Already as a child he has formed a love for the bird and worries lest it come to harm (96).

7. 'Leader of Hosts' (Gaṇeśa, Gaṇapati, Gaṇagrāmaṇi 83) was originally an epithet of Śiva, the hosts being the goblins or demons of his train. In classical Hinduism the epithets have been shifted to an elephant-headed god (*gajamukha* 85, *gajavadana* 77) who is sometimes identified with the Vedic Vināyaka (84) and who bears the non-Sanskrit name Heramba (93, Tamil *erumai*: 'buffalo,' etc., cf. T. Burrow, *The Sanskrit Language*, p. 386). Sometimes Gaṇeśa is considered to be a parthenogenetic child of just Śiva or of just Devī. For the legends of his birth see Alice Getty, *Gaṇeśa*, pp. 6-7. More often he is considered the child of Śiva and Devī in common, though it is hard to say how to explain this since Gaṇeśa is the elder brother of the Prince yet the Prince was born directly after the marriage of Śiva and Devī.

8. Gaṇeśa is the god who both furnishes and removes obstacles (93) just as his father both brings and removes sickness. Like his father

he dances a cosmic dance, of which our verse 83 gives a vivid image. For the iconography of Gaṇeśa's dance cf. Getty, *Gaṇeśa*, pp. 28–29. In many ways, then, Gaṇeśa too is a duplication of his father.

9. Gaṇeśa is noted for his wisdom. He becomes the scribe of the gods and in our verses it is he who instructs his younger brother Guha (85). Twice (84, 93) our poets refer to the ichor that drips from his cheek, as from an elephant in rut, and about which are clustered bees hungry for its sweetness. One verse (94) refers to his peculiarity of having only one tusk, whence he is called *ekadanta* ('one-tusk'). For mythological explanations of this characteristic see Getty, *Gaṇeśa*, p. 15. In the statues Gaṇeśa is usually missing the left tusk. Sometimes he carries the broken-off tusk in one of his hands, of which he is usually pictured with four.

10. Nandin. In our verses as in the iconography Nandin varies from animal to human form. Often he is the bull on which Śiva rides (62, 97, 98), with which, perhaps, in a totemistic past Śiva himself was identical. Again, it is in his animal form that Nandin is lost to Pārvatī at dice (77). But it is probably in human form that Nandin acts as Śiva's doorkeeper and herald. It is a human Nandin who clears the stage for Śambhu's dance (74) and who beats the accompanying drum (84).

11. Our verses make frequent mention of Śiva's servant Bhṛṅgiriṭi (71) or Bhṛṅgiriṭi (98) or Bhṛṅgin (77, 99, 103). This goblin, who is pictured as a living skeleton, is mentioned only in relatively late Purāṇas: *Agni* 304.30; *Padma* 6.180.12; 5.43.96; *Śaura* 29.43; and especially *Skanda* 1.1.34.96 ff., which tells how Bhṛṅgin was reduced to his present form by a curse of Pārvatī. In our verse 71 he joins Cāmuṇḍā in celebrating the birth of the goddess' son. Cāmuṇḍā is one of the 'seven little mothers' (*sapta-mātrkās*), the presiding deities of disease. In Bhavabhūti's description of her dance (73) she reaches cosmic proportions and may be considered the terrible form of the mother-goddess herself.

12. Other goblins and ghouls of Śiva's household are Kāla (76, 'Doom'), Kālarātri (76, 'Night of Doomsday'), Mahākāla (77), Ambikā (76, 'Little Mother') and the pumpkin goblin Kūsmāṇḍa (97, 99) who exceeds all measure in fatness just as Bhṛṅgin does in emaciation.

71. "The goddess has borne a son! Arise, ye hosts and dance!"
When at these words Bhṛṅgiriṭi throws up his arms in joy,
embraced by Cāmuṇḍā with freely-given cry,

may the sound of their dancing skeletons
 rattling above the heavy roar of the beaten drums of the gods
 be your protection. YOGĒŚVARA

72. May the breasts of the mountain daughter save you,
 swelling like the temples of Indra's elephant,
 coated with ashes for cosmetic
 from the pressure of her tight embrace of Śambhu. [DAKṢA?]

73. I praise your dance, Cāmuṇḍā,
 so perfectly performed it wins applause in Śiva's court.
 The whirling of your bold *nīśumbha*
 has pressed earth's ball upon the turtle's shell
 until he shakes the framework of the universe
 and all the seven seas well up to fill, instead of Hades,
 the yawning caverns of your cheeks. [BHAVABHŪTI]

74. "Guardians of the quarters, move aside!
 Clouds, quit the sky!
 Sink down, oh earth, to the underworld,
 and mountains, sink to earth!
 Remove your heaven, Brahmā;
 my Śambhu must have room to dance."
 Such is Nandin's heralding
 and may it prove your aid. [YOGĒŚVARA]

75. "Whence comes this perspiration, love?"
 "From the fire of your eye."
 "Then why this trembling, fair-faced one?"
 "I fear the serpent prince."
 "But still, the thrill that rises on your flesh?"
 "Is from the Ganges' spray, my lord."
 May Gaurī's hiding thus her heart
 for long be your protection. LAKṢMĪDHARA

76. Ambikā places the garland of freshly severed heads
 about his neck, low-hanging to his knees,
 while Nandin sets in place the crescent moon
 and binds the serpent tight about his locks.
 Kāla makes fast the elephant-skin cloak

while Kālarātri puts in his hand the skull.
May Śambhu's servants as his dance begins
with separate tasks thus busied purify you.

ŚATĀNANDA

77. Let go his horn, Bhṛṅgin,
and Gaṇeśa, drop his tail.
Ah, but you are sad, Nandin!
Poor Mahākāla! Clasp not his neck."
With such words being led to the feet of Pārvati
may the bull with turning neck and dewlap swaying,
still looking at his three-eyed master who has lost at dice,
bring you to happiness. [ABHINANDA]

78. Hail, mother Ganges,
that flow doubly deep on Hara's head
from its being lessened by the half
he gives to Gaurī. [MURĀRI]

79. This is that Ganges,
who, coming from the palace of the god born of the lotus,
flows to the sea;
who also ornaments the blessed Śiva's crown;
who, swift of current,
leads those passing souls, who leave with her their bodies,
against the current straight to Brahmā's heaven. [MURĀRI]

80. Upon the morrow noticing
that the son-in-law bears kohl upon his lip
and the bride's young breasts are sealed with ash,
the women smile with rising joy.
Long live the many words they speak,
sweet to the ear of Gaurī's mother. ŚUBHĀṄGA

81. May the toenails of the goddess as Sthāṇu bows before them
protect the universe.
The Ganges washes from their tips the lac,
that they appear upon his headdress
as lovely as white jasmine buds,
their flashing rays putting to shame the moon.

DAKṢA

82. Let the god's delight have been unsurpassed
that bearing your slender body joined to his,
he receives, oh Gaurī, your tight embrace;
still, Śiva's heart must often grieve
to think your glance cannot by him be seen,
sweet, loving, innocent and motionless with love.
[BHAGĪRATHA]
83. May the dancing god Ganeśa be your aid,
copied by the guardian elephants of the horizon,
who spring up lightly from the earth that trembles
at the stamping of his feet,
the while with upraised trunk he drinks and then sprays back
like drops of water the great circle of the stars. RĀJAŚEKHARA
84. When to the wild dance of the trident-weaponed god
the hand of Nandin gladly beats the drum;
when then the drum draws by its sound of thunder
the Prince's peacock, out of fear of whom
swiftly the snake Śeṣa contracts his girth
and dives within the nostril of Ganeśa's trunk;
then does Ganeśa trumpet loud and shake his head,
and may his nod for long be your protection,
which by the bees that fly up from his cheek
sends music to the four directions. BHAVABHŪTI
85. "When father and when mother became a single body,
what happened, elder brother, to the other halves of each?"
Victory to Ganeśa, who explains to the young prince,
"The one on earth was born as everyman,
the other every woman." [MAṆḌANA?]
86. As staff for our support within the sea of transmigration,
as lightning-bolt to fell the demon buffalo,
as wild goose on the lake of Hara's heart,
I pray Bhavānī long show favor to the world. BHAGĪRATHA
87. Victory to Gaurī, who stands,
her lower robe blood-spattered
from the demon buffalo her spear has slain,
shamefaced, as if menstruous,
before the laughing eyes of Hara. GONANDA

88. As her wedding day approaches, Pārvati
is told to worship God, but when she sees before her
the image of her very suitor, him who bears the Ganges,
she hesitates with sentiments of rapture, laughter,
anger and then shame.
And now I pray those flowers which she finally offers,
only with difficulty, by the older women bidden,
before her love may be for your protection. [BHĀSA?]
89. Long may Skanda be victorious,
who as a pampered child sought to sleep
between his parents, but whose wish,
from their being of one body, failed. [ŚUBHĀṄGA?]
90. "This is Ma. But no, it can't be Ma;
she never had a rough red beard on half her face.
This is Da. But no, it can't be Da;
I never saw a breast on Father's chest.
Who is this, then; who this? What is it: man or woman?
Or can it be still something else?"
With such doubts Guha, having seen the form of Śambhu,
starts back, and may he so protect you. [RĀJAŚEKHARA?]
91. May Guha save you from misfortune,
who rolls at will upon his father's chest
until his limbs are whitened from the funeral ash;
who from the headdress then dives deep into the Ganges
at the coldness of whose stream he cries aloud,
till trembling and with chattering teeth
he holds his hands before the blazing eye. [BĀṆA]
92. He touches the garland made of skulls
in hope that they are geese
and shakes the crescent moon with eagerness to grasp
a lotus filament.
Thinking the forehead-eye a lotus flower,
he tries to pry it open.
May Skanda thus intent on play
within his father's arms protect you.
[KAVIŚEKHARA? BALABHADRA?]

93. The bees fly up in hasty fear from Gaṇapati's cheek
but, greedy for the ichor, hover thick above,
bright as an unfolding peacock's tail:
thus parasoled may he remove the burden of your sins.

VASUKALPA

94. May the single-tusked Gaṇeśa guard the universe,
who imitates his parents' custom
in that his bride, it seems, has been allowed to take
that half of him wherein his face is tuskless.

VASUKALPA

95. Opening wide the flaming caverns of the serpent's mouths,
he counts with pointing finger the poison-coated fangs,
"One, three, nine," he counts and "eight, six, seven."
May the voice of Skanda, sweet with childhood
as he mixes up his numbers, be your blessing.

96. The Prince had seen the peacock sleeping,
head tucked beneath its wing;
and wept in childishness:
"Who cut its head off, father?"
The Bowman smiled and clapped his hands,
at which the Prince's heart grew light.
And now, delighted by the forehead-eye, he laughs,
which laugh I pray protect you.

97. "How does he keep from Carcā his garland of fresh heads?
or from Caṇḍī's lion his bull?
or from the peacock of his son the snakes?"
Thus pondering his master's skill of mind,
Kūṣmāṇḍa finds a stomachful of satisfaction
which every day grows greater.

TUṆGA

98. "Whence come you?" "I come from Father's house."
"And what's the latest news from there?"
"The god has lost to the goddess." "What?"
"His bull, his drum, his funeral ash, his moon and snakes."
May the cry of Bhrṅgīrīti as Skanda tells him this,
born of the sorrow at his master's heavy loss
of means to beg and ornaments,
long aid the world.

TUṆGA

99. "He is too fat; he won't get far."
"He is too thin to walk in the procession."
"It looks as if the best gift will be mine alone."
May such successive thoughts, directed one against the other
by Bhr̥ṅgin and Kūṣmāṇḍa at the wedding
of Śiva and of Pārvatī, protect you. [TUṆGA]
100. Conspiring with the rays which dance
from Kāma's fingernails across the curved hand
that plucks the bowstring,
may Gaurī's sidelong glance,
graceful as a bee which darts to taste
the clustered buds that ornament her ear,
be your protection. ACALASIMHA [AMARU COLLECTION]
101. "Brahmā and the others should be told, mother,
how the skullbearer has mistreated you with biting
of your lip."
So prattles Kārtikeya from six mouths, and Brahmā,
observing Pārvatī unable with two hands
to cover all, embarrassed turns away,
which turn, though vain, I pray be your protection." [C(H)ITTAPA]
102. Wearing magic powders against the cobra and herbs against
the krait,
bearing in hand a jewel against the poison of his throat
and taught by the old women of the family charms
against her husband's train of ghosts,
may the mountain princess, happy and afraid
upon her wedding day, protect you. RĀJAŚEKHARA
103. "If he is naked what need then has he of the bow?
If armed with bow then why the holy ashes?
If smeared with ashes what needs he with a woman?
Or if with her, then how can he hate Love?"
Poor Bhr̥ṅgin, seeing these his master's contradictions,
has worried his body till there's nothing left
but the hard bones
knotted with tough sinew. [YOGESVARA? HANUMANNĀṬAKA]

Section 6

VIṢṆU

1. By late classical times Viṣṇu had so grown by the absorption of other gods and other cults that one may almost say that he was all things to all men. One cannot phrase a definition that will even distinguish his nature in every respect from that of Śiva, for somewhere in the ocean of Indian religious literature one may find each trait of the one god represented also in the other. One can distinguish Viṣṇu from Śiva only by certain general tendencies. In general the element of terror is lacking in the concepts of Viṣṇu. To this statement only the man-lion incarnation furnishes an exception. On the other hand, kindly, human traits, which are rare in Śaiva imagery, abound in Vaiṣṇava. The personal incarnations of Viṣṇu were more important in his worship than the cosmic force from which they were said to emanate. Viṣṇu not Śiva, was worshiped as a child, a youth, a lover. For full details of the history and possible origins of Viṣṇu's names, attributes, and incarnations, the reader may consult J. Gonda's *Aspects of Early Viṣṇuism*, Utrecht, 1954. The following account is limited to questions arising from the verses of the present Section.

2. Names of Viṣṇu. In the verses of Section 6 the name Viṣṇu is used only once (111). Much the commonest name for the god both in his cosmic and incarnate forms is Hari (15 occurrences), an epithet borrowed probably from Indra, much of whose ancient character Viṣṇu has absorbed. Also common is the term Bhagavān, 'the Blessed One.' From the misunderstanding of the name Mādhava (132), 'the springtime,' came such designations as Madhusūdana (109 and cf. 104), 'destroyer of Madhu,' to explain which an appropriate myth was invented. The god is likewise the destroyer or enemy of Mura and is hence called Murajit (121), Murāri (117, 124), Muraripu (122, 129, 144). Of less frequent use are the names Śauri (108, 125) and Śārṅgin (142). In his incarnation as child of Devakī (see below) he is Krishna (122, 123, 127, 129, 139, 144) or Keśava (110), but these terms are sometimes extended to his other forms (109, 135).

3. Attributes. In general, Viṣṇu is pictured with four arms, by which he holds his four attributes: the mace (106), conch shell (106, 111), lotus, and discus. On his breast he wears the *kaustubha* jewel (124) and about his neck a garland of white lotuses (136). His body is dark blue, the color of a waterlily or a fresh raincloud (147).

4. Cosmic form. As creator (108, see notes) and father of the universe (104, 108) Viṣṇu reclines upon his serpent-couch (125, 132, 133, 138) in the midst of the sea of milk; cf. the beautiful representation in stone at Mahābalipuram (*Ind. Temp.* fig. 100). The serpent is the world-snake Śeṣa (121), who holds his cobra hoods like a multiple parasol over the god's head. The hoods are lit up by the lamplike jewels set within them (133, 138). Nearby stands his mount, the giant Garuḍa bird (132) and Brahmā (107, 132, 137) who has nothing to do after the beginning of each world cycle. These attendants do their best not to notice (132) the scenes of erotic exercise exhibited by Viṣṇu and his spouse during the periods of cosmic activity. The classical poets, on the other hand, are less discreet (125, 132, 142).

5. As the period of cosmic activity comes to a close Viṣṇu falls asleep. The sleep of Viṣṇu fulfills for the Vaiṣṇavas the function which the yoga of Śiva fulfills for the Śaivas. The world being destroyed by fire and water, its elements all enter into the body of the sleeping Viṣṇu. They there exist in the form of the sleeper's dream. Hence the myth of Mārkaṇḍeya (cf. *Matsya Pur.* 167), who believed himself to have wandered for centuries about the holy places of India but then one day fell out of Viṣṇu's mouth and realized that he had been living in a dream. The myth is an exemplification of *māyā*, God's power of producing illusion. Similar is our verse 137, where Brahmā is dumbfounded to find the same universe both inside and outside the body of the god.

6. As the time of cosmic activity approaches, Viṣṇu slowly awakes (133). From his navel there springs a lotus (106, 124, 146) in the pericarp of which sits Brahmā. Our verse 146 identifies in elaborate fashion each part of the lotus with a corresponding part of the universe. Brahmā is entrusted with only the remaining portion of creation and even for this he shows no special aptitude, running up and down the umbilical lotus stalk to check his engineering against the master plan in Viṣṇu's body (107). With the completion of the world Viṣṇu's external life, that is, the extrapolation of his dream, resumes.

7. Viṣṇu's consort Lakṣmī. In the churning of the sea (cf. *Intr.* 4, par. 11) Viṣṇu was actually present in two forms, not only as tortoise but in his divine form as well, in which he helped to twirl the mountain;

cf. 105, 111, 117, 118, 142. Several verses speak particularly of Lakṣmī or Śrī as she rose from the ocean, of the wonder of the gods at her beauty (126) and of the excitement of Viṣṇu in particular (115). The scene is well described in *Viṣṇu Pur.* 1.9.98–103, which also contains a beautiful hymn to Lakṣmī's union with Viṣṇu: "Viṣṇu is meaning, Śrī the word . . . he is the sun, she is sunlight . . . she is the vine, he the tree on which the vine rests." (1.8.16–29) The descriptions of our poets are less pure. Lakṣmī is jealous (136, 138), she teases her husband (108, 109), but she inspires him with everlasting desire (125).

8. Incarnations. Viṣṇu is chiefly worshiped in his incarnations, of which each succeeding century showed a greater number. Only one, that of the dwarf, is attributed to Viṣṇu in Vedic texts and it is there treated as a simple transformation rather than an incarnation (*avatāra*). The epic knows of six or seven *avatāras*; the older Purāṇas, ten; the *Bhāgavata Purāṇa*, twenty-two. The scheme of *avatāras* was more than a convenient method for brahmin theologians to strengthen their religion by attaching to it local cults of totem animals, culture heroes and non-Aryan gods. It opened a path by which Vaiṣṇava thought could reach one of its ultimate goals, a goal not quite reached in our verses, where the incarnations of God are considered to be universal. Every man is Krishna if he but knew it and every woman Rādhā. Religious realization is but the discovery and practice of this truth.

9. The following incarnations are described by our poets.

10. The Boar (*varāha*). Cf. verses 104, 112, 134, 145. Reference to a great boar called Emuṣa is found as early as *R.V.* 8.77.10 (cf. *Śat. Brāh.* 14.1.2.11). The *Rāmāyaṇa* (2.110.3–4) describes how the giant boar rescued the earth from the flood but identifies this boar with Brahmā, not Viṣṇu. The story known to our poets, of Viṣṇu as the boar, is that of the Purāṇas: *Matysa* 247–248, *Līṅga* 94, *Bhāg. Pur.* 3.13–19.

11. According to the *Bhāgavata Purāṇa* it was foretold that Diti, mother of demons, would bear two very wicked sons but that her fame would be saved by a grandson. In the course of time she bore Hiraṇyākṣa (of the golden eyes) and Hiraṇyakaśipu (of the golden carpet). After much harm done to men and gods Hiraṇyākṣa ran off with the earth carrying it down under the waters to Pātāla. (According to the *Matsya* account the earth simply sank down from the weight of its mountains or from the splendor of Viṣṇu.) Viṣṇu then incarnated himself in the body of a gigantic boar, dived under the ocean, and raised the earth upon his tusk (cf. vss. 104, 112, and 1201 below), after which

he slew Hiranyākṣa. The event is well pictured in stone at Ellora (*Ind. Temp.* fig. 89).

12. Our verse 145 uses the term sacrifice-boar (*yajñavarāha*), a term which is borrowed from the Purāṇas where each part of the primeval boar is identified with an element of the Vedic sacrifice (cf. *Matsya Pur.* 248.67–73, *Padma Pur.* 5.3.39 ff.). The scheme is doubtless connected with the Vedic concept of Viṣṇu as the sacrifice, but it leads to a special cult of the boar as a cosmic symbol. This may best be seen in the Temple of the Boar at Khajuraho, where the cult image of the boar is incrustated with representations of all the divine creatures of the universe (*Khajurāho*, pl. CXXIV–CXXIX).

13. The Man-Lion (*nṛsiṃha*). Cf. 116, 128, 130, 141, 143. Although known to the epic, the myth is fully developed only in the Purāṇas. *Bhāg. Pur.* 7.2–8 tells how Viṣṇu assumed this terrible form in order to destroy Hiranyakaśipu. That demon, angered by the death of his brother (see The Boar above), had sought to destroy all centers of Viṣṇu worship. Furthermore, he had practised such formidable *tapas* that Brahmā was forced to grant him that he would never be slain by day or night, by god, man, or beast. The ultimate cause of Hiranyakaśipu's downfall was his son Prahrāda, who became an ardent devotee of Viṣṇu, thus fulfilling the prophecy made to Diti but angering his father. *Viṣṇu Pur.* 1.17–20 furnishes a pious but moving account of the young man's sufferings. In a final scene with his son (*Bhāg. Pur.* 7.8.13) Hiranyakaśipu cries out with scorn "Where is that lord of the universe other than me whom you speak of? If he is omnipresent why does he not appear right here in this pillar?" Fatal words, for from the pillar, it being then the moment between day and night, there issued a creature neither god, man, nor beast. It consisted of a man's figure surmounted by a lion's head. With its claws as sharp as razors it ripped open the breast of Hiranyakaśipu and destroyed him.

14. The slaying of Hiranyakaśipu furnishes the sole example of the terrible in the Vaiṣṇava poems of the present Section. The poets linger over descriptions of the gory dismemberment, imitating in this the style of *Bhāg. Pur.* 7.8.25–33 and hereby offering a parallel to the visions of terror so frequently found in Śaiva verses.

15. The Fish (*matsya*). Cf. 113, 120, 135. The myth of the deluge and of the saving of Manu by a great fish is as ancient as *Śat. Brāh.* The myth had originally no connection with Viṣṇu, to whom it was first attached in the late epic. Still later are the Purāṇic elaborations, e.g., *Matsya Pur.* 1.10 ff. and *Bhāg. Pur.* 8.24 and it is doubtless

these later accounts that influenced the poets of the present anthology. Verse 105 is actually found in the present text of the *Bhāgavata Purāṇa* (12.13.2). The story in its final form is briefly as follows (*Bhāg.Pur.* 8.24).

16. Toward the end of the last age, as Brahmā was about to enter the sleep of *pralaya*, the Vedas were stolen out of his mouth by Hayagrīva, who forthwith disappeared into the sea. The blessed Hari accordingly incarnated himself in a fish. This fish, at first minute in size, was discovered by King Satyavrata (later known as Manu Vaivasvata) in the water with which he was making oblations. The king, seeking to save the fish, placed it in his ewer (*kamaṇḍalu*), where it grew in one night so large that it had to be transferred to successively larger bodies of water until, placing it in the ocean, Satyavrata guessed that it was the blessed Hari. The fish then told him that a deluge would shortly overtake the earth, that a boat would be sent, and that Satyavrata must put on board the seven seers (120) and every species of living thing, thus saving them from destruction and becoming the Manu of the future age. Everything happened as predicted. Manu took his party on board, tied the boat to a horn of the great fish and rode out the storm. The fish then killed the demon Hayagrīva and taught the Vedas once more to Brahmā (120).

17. The Dwarf (*vāmana*). Cf. 114, 124. Viṣṇu's three steps, which form the central element of the myth of the dwarf, are known to the Rigveda. The demon Bali had conquered the universe and was proof against all the weapons of the gods. Bali's only weakness was his generosity. Accordingly, Viṣṇu assumed the form of a brahmin dwarf, went to Bali and asked him for as much land as he could cross in three steps. Bali gladly acceded, whereupon Viṣṇu transformed himself into his cosmic shape. With the first step he crossed the earth, with the second the atmosphere, with the third heaven. In the Veda the three steps are taken to be the successive positions of the sun from horizon to zenith. Our verse 124, interestingly enough, is quoted by *Dhv.* not for its description of the god but for its expression of heroic generosity on the part of Bali. The classical period, which had a more civilized moral sense than the Vedas, tended to ennoble many of the demons killed by the gods (cf. also 1363).

18. The Tortoise (*kūrma*). Cf. 105, 118. Viṣṇu incarnated himself in a tortoise in order to furnish a base for Mount Mandara when it was employed by gods and demons for the churning of the sea. For the churning see Intr. 4, par. 11. The poets admire the patience and

strength of the divine tortoise who remained unconcerned by all the cosmic commotion taking place about him.

19. Rāma. Viṣṇu's incarnation as Rāma is referred to in only two of our verses (123, 131). In the latter Krishna remembers in his sleep the sorrow he had felt as Prince Rāma when separated from his wife, Sitā. For a summary of the Rāma legend see Intr. 45, par. 4 ff.

20. Krishna. The adventures of Krishna fall into two parts or cycles: those of his manhood, in which he helped the Pāṇḍavas in battle, and those, first recorded in post-epic texts, of his childhood and youth. It is to the latter exclusively that our poets refer and it is in particular two marvelous ambiguities which furnish the chief inspiration to their poetry: the ambiguity of the herder's child who is in truth god incarnate and the ambiguity of the youth whose love is both sensuous and spiritual.

21. The myths which the poets employ will be found in the *Harivaṃśa*, the *Viṣṇu Purāṇa*, and especially the tenth book of the *Bhāgavata Purāṇa*. The following few particulars will explain the references in the verses of the present Section.

22. Krishna, born the royal child of Vasudeva and Devakī (123), was removed upon birth to a village of cattle herders to protect him from his wicked uncle, Kāṃsa. There he was brought up by his foster parents Nanda (140) and Yaśodā (144). His youth is spent in the occupations and amusements of his bucolic environment. He tends the cattle, herding them in the mountains (144) and driving them home along the dusty roads at sunset (110). He enjoys watching bullfights (129) and joins gaily in the peasant celebrations, where his younger brother Balarāma, 'the Plowman,' drinks to excess (127). In all of this life Krishna alone is aware of his divine nature, Krishna and the reader of later times who may guess the meaning of his ironic but beneficent smile (123, 144). Even when he performs the miracle of holding up Mount Govardhana on his fingertip (140), protecting the herder village with this immense umbrella from Indra's torrential rain, the villagers, bemused by his *māyā*, fail to recognize his true nature. As he grows to manhood he proves an irresistible lover to both girls and women. Of these *gopīs* (herder girls) his favorite is Rādhā, whom he waylays at the cattle station (139), with whom he dances and to whom he makes love (147) on the hills and in the bowers by the river. Rādhā is often jealous of her divine lover (131), who humbles her by disappearing from sight when she grows too proud (122). But Krishna remembers his love of Rādhā through all his incarnations, even in his cosmic form (136).

104. Behold the god whose breast is marked
 with the crocodile painting from Lakṣmī's breasts;
 father of the universe, whose countenance
 was a moon to close the day-lotus faces
 of Madhu's wives;
 upon whose tusk when he played the role of boar
 the earth seemed but a tuft of *musta* grass
 swept up from the pond of doomsday's flood.
 VĀKPATIRĀJA? [BHAṬṬA NĀRĀYAṆA; ALSO IN HANUMANNĀTAKA]
105. Be your protection the winds of breath
 which issued forth from Viṣṇu in his tortoise incarnation,
 sleepy from the rubbing of his shell
 by the swiftly churning mountain peak.
 By continuation of a portion of that impulse
 what men call tides, the still unbridled
 goings and the comings of the waters,
 have never ceased. VĀKPATIRĀJA [BHĀGAVATA PURĀṆA]
106. Let us worship for removal of all obstacles
 the mace-upholding god's two eyes,
 whose lights do render severally
 to shelldrake and *cakora* joy and feast;
 by influence of which the lotus bud
 that grows from out his navel's depth,
 its charms half waking and yet half asleep,
 is made the conch shell's rival. MURĀRI
107. Praise to that source of all the universe
 into whose belly hurries ever and again
 by the navel lotus as the age of dissolution ends—
 to see just what goes where
 and how each thing should be arranged—
 the self-born architect of our three-world'd city. MURĀRI
- [Verses 108, 109 are treated in the Notes.]
110. With gentle sounding of his flute
 he drives the cows in at the fall of day,
 his peacock headdress gray with dust
 raised by their hoofs.

He wears a wildflower garland, wilting now,
and he himself, though ever beautiful, is weary.
May Krishna, bringing thus delight
to the herder women's eyes, vouchsafe you every good.

111. The conchshell, taken with reverence in his hands by Viṣṇu
to fulfill the rite that shall insure
the slaughter of the demon host,
a shell to which the fingers of Lakṣmī still cling,
comes forth from ocean's mouth, within whose womb
it long had dwelt, as if a child
surrounded in its birth by generations of descendants;
and may it thus increase your every good.
112. Victory to the primeval boar, whose tusk
pierced the spines of the sacred mountains
and in front of whom the elephants of heaven
appeared like beans in sprout.
113. Victory to the ocean spray,
when God took body in a fish, dashed up
by the slap of that gigantic tail
to the sky wherein it made a hundred moons,
which falling back then caused
the flame-encircled body of the Aurva fire
to swell so great from overdrinking as to lose
its appetite for centuries. RĀJAŚEKHARA?
114. "How have you grown so small?" "On my own."
"And what is then your own?" "What isn't any other's."
"What do you want?" "Three steps." "And why so little
land as that?"
"Because to me, a brahmin living in content,
that seems as much as the three worlds."
Victory to Hari's true intent
half hidden thus and half expressed in crooked words.
[VĀKPATIRĀJĀ]
115. "Blessings on such beauty for all ages!
See Mount Mandara not strike her with its sides;

that the tidal wave not seize her
 and that she not be touched by Śeṣa's venom."
 May these impassioned words which Hari formed
 on seeing Śrī half risen from the sea,
 their meaning manifested in his change of mien,
 be your protection. VĀKPAṬI[RĀJA]

116. May the fire protect you which rises from the sawlike claws
 of Hari the man-lion tearing at the demon prince's breast,
 scratching at the skin, splashing in the flying blood,
 ripping off the flesh and grinding at the bones. VĀKPAṬI[RĀJA]

117. I praise the breast of Viṣṇu
 so spangled with spray from the sea of milk,
 which Mount Mandara twirled by his arms upchurns,
 that it rivals the star-strewn heavens and puts to shame
 a lake of blooming waterlilies. MURĀRI

118. The mountain whirls upon his back,
 the ocean roars beside his ear,
 while the fire of venom, spreading wide its flames,
 consumes the universe.
 But the blessed tortoise,
 eyes heavy with his drowsiness,
 tucks his neck within his shell
 and sleeps. [ŚARAṆA?]

119. Fondly looked on by his worshipers,
 bluer than blue waterlilies;
 object of the meditator's trance for his attainment,
 seas of beauty that bring delight to Lakṣmī's sight:—
 may your griefs be quelled by these,
 by Hari's limbs or by his eyes. [AMṚTADATTA?]

120. May Hari in his incarnation in the fish protect you,
 who calls to him the tossing sages by their faith
 that the ocean cast up by the fish's tail
 will make conjunction with the Ganges' stream in heaven;
 who then intoning scripture, from the mighty sound of *om*
 creates a pillar of air within the water
 as he does the pillar of water in the air.

121. May the conqueror of Mura aid you,
 whose eyes open as he yawns
 but who, greedy for caresses
 from the hand of Lakṣmī who awakened first,
 depresses with the weight of his body, turning over,
 his serpent couch
 and feigns unbroken sleep.
122. All night long, dear friend, I've sought the rogue,
 thinking he might be here or there:
 wherever he might be
 having left me for another.
 But Mura's conqueror was not beneath the banyan
 nor on the foothills of Govardhana;
 I found him not by Kālindī
 nor in the willow grove.
123. "The night is nearly gone and you're awake."
 "I don't feel sleepy, mother."
 "I'll tell a story then to make you sleep."
 "Make it a fine new story, mother."
- "Once lived a mighty monarch of the earth,
 Rāma, scion of the house of Raghu..."
 At this the child of Devakī did smile
 and may his smile protect you. [ŚATĀNANDA?]
124. His garment's seam spreads open from the dwarf-size knots,
 revealing the *kaustubha* jewel upon his breast.
 From the calyx of the lotus which issues from his navel
 comes the sound of holy chants.
 And all the while the demon Bali, filled with bliss
 at having found one worthy of his alms, looks on
 at Viṣṇu's wondrous body, growing ever greater,
 the which I pray be your defense. [VĀKPATIRĀJA?]
125. May Lakṣmī's body bless you
 as after intercourse she rests
 with one hand leaning on the serpent, a garment in the other,
 her heavy hair fall'n loose upon her shoulder;

but then once more is forced back to the couch,
 her graceful arms protesting not the god's embrace,
 whose lustiness had doubled at the sight
 of beauty so revealed. [VARARUCI? BHATṬA NĀRĀYAṆA?]

126. "Here rises the full moon with spreading light,
 next come the swelling brow-lobes of an elephant,
 and here a graceful panicle of blossoms on the tree of paradise."
 Such were the illusions of the gods
 as they saw successively arising from the sea of milk
 the face, the breasts, and the undulant *romāvalī*
 of Lakṣmī, who I pray be yours.

127. "Why is the earth so dizzy
 and the moon fafafa-falling down?
 Tell me Krikrishna
 why everyone's laughing at me.
 Rururum, oh rum!
 Let my tongue loose!"
 So may the Plowman bring you blessings
 as he stutters in his drink. PURUṢOTTAMA-DEVA

128. "What is it?" "A lion."
 "What else?" "Its body is like a man's."
 "Strange! Have you caught it?" "Nay, sire."
 "Ho! Who's there?" "Long live your majesty."
 "Bring it before me quickly." "Sire, it is already here."
 "My bow, my bow! No, bring my sword. And haste!
 Ah, but its claws are sharp."
 May he who with his razor claws
 thus killed the demon-king protect you. [VĀKPATIRĀJA]

129. With leg crooked about his cattle stick
 and arms raised to his head,
 singing songs of bullfights
 as he decks his hair with flowers,
 looking with rapt attention at the fighting
 of a pair of bulls that swell with pride,
 may the god Murāri, taking to herder's sports
 in his playful form of cowherd, be your aid. ŚRĪ SONNOKA

130. Victory to the claws of Hari as man-lion
which tore apart the demon's breast,
in mindfulness of which the demons fear
even their mistress' fingernails when making love.
131. "Oh Lakṣmaṇa, these clouds distress me who have lost
my Sītā.
The cruel kadamba-scented breezes cut me to the quick."
So speaking, in his sleep, of separation
suffered in a former birth, may Hari,
glanced at jealously by Rādhā, bring you joy. [ŚUBHĀṄGA]
132. At which the Garuḍa turns his neck aside,
scratching a pretended itch;
which the heads of the serpent couch nor see nor hear
by their pretending sleep;
which Brahmā sees not either, eyes fast closed
in ruse of meditation:—
may those rites of copulation by which Mādhava
amuses Lakṣmī be for your protection. RĀJAŚEKHARA
133. Averted from just opening and for a moment
not turning to the jewel lamp;
heavy with effort, and with teardrops forming
as he stretches out his limbs and yawns;
reddened from broken sleep,
as he starts to leave his serpent couch
with its pillow of round serpent hoods,
may Hari's half-closed eyes for ever be your aid. VIŚĀKHADATTA
134. Who at earth's raising could not scratch his shoulder
on those peaks his tusks had soon demolished,
nor could swim in streams whose waters were exhausted
in filling of his hoofprints;
who forwent the joy of wallowing in the mud beneath the earth,
it being but enough for pigs:—
that boar is all victorious whose desires
were thus prevented by its majesty. VARĀHAMIHARA

135. May the three worlds find in Keśava protection,
 who when embodied in a fish did burst
 the horizon's limits with the scraping of his sides
 and whose belly was not filled by all the sea;
 who, having cut a potstand for the cosmic sphere
 in the toughened scales of his jumping back,
 did then with difficulty curb within his limbs
 the love of leaping. RAGHUNANDANA
136. May Hari's sighs protect you as they come
 straight and burning from the fire deep within,
 heating the lotus perfume of his navel
 and bathing the garland of his breast;
 too hot to suit the liking and therefore rejected
 by the trembling snake that forms his couch,
 and heard with jealousy by Śrī
 as being witnesses of Rādhā's love. PUṢPĀKA
137. "Here is heaven and here the sky with sun and moon,
 here earth, here Hades, here the mountains and the seas
 and all that lies between."
 Thus thought Brahmā, shaking his head in wonder
 to see the universe the same both in and out
 of him from out whose navel he had issued
 and who, I pray, may be your aid. [VĀKPATIRĀJA?]
138. "That's good, I must say, husband,
 when I think of only you and cling to you and love you,
 to cast me off and take a thousand other loves!"
 Thus Lakṣmī cried, seeing her body multiplied
 in the serpent's jeweled hood.
 May her ensuing laugh, embarrassed at her error
 and breaking her husband's sleep, so prove your aid. BHĀSA
139. "Go on ahead, milkmaids, taking home the pots already full.
 Rādhā will follow later when the older cows are milked."
 May Krishna, who by subterfuge thus made the cattle station
 deserted but for Rādhā and for him,
 the god, the foster-son of Nanda,
 steal away your ills. SONNOKA

140. By Yaśodā viewed with trembling, but by Rādhā
 with eyes made happy by her lover's prowess;
 by the cattle boys watched closely in admiration of
 his strength
 and by his father Nanda with a mixture
 of fear, delight, amazement:—
 may the playful Hari seen thus with the mountain
 balanced upon his fingertip protect you. SONNOKA
141. Whose tongue traverses the cavern of his mouth thick set
 with teeth,
 whose heavy lion's mane is bright with flames of fire,
 may his cruel claws, the demon-slayer's, be for your protection
 as they grind the ribs laid bare by his ripping out the belly
 of the writhing giant, Hiraṇyakaśipu. VĀKPAṬI[RĀJA]
142. Victory to the mighty arm of Hari
 whose polished armband served as touchstone
 to the rocks of the churning mountain, and which now
 in the intervals of rest from bouts of love with Lakṣmī
 is rendered golden by the drops of pollen
 thick falling from the flowers of her hair. ŚRĪ BHAGĪRATHA
143. May Hari's face protect you,
 fierce with angry lapping of its tongue and wrinkling of its
 brow
 from his illusion of a second lion
 on seeing himself reflected in the streams of blood
 that gushed forth from the demon breast
 torn open by his sawlike claws. VĀKPAṬIRĀJA
144. "My son, if entering the mountain caves
 in guarding of the cattle you should come upon wild beasts,
 then call to mind Nārāyaṇa the primal spirit."
 So spoke Yaśodā
 and I pray the smile which rose thereat
 but which Murāri quickly hid by pressure of his lips
 may ever aid the world. [ABHINANDA]

145. Victory to god Hari in his form
 of sacrifice-boar,
 single cause of origin,
 maintenance and destruction;
 whose tusk would seem to be
 the sprout-tip growing forth
 from the three-world seed contained
 within his maw.

SONNOKA

146. Its seed is the god Brahmā,
 its nectar are the oceans and its pericarp Mount Meru,
 its bulb the king of serpents
 and the space within its leaf-bud is the spreading sky;
 its petals are the continents, its bees the clouds,
 its pollen are the stars of heaven:
 I pray that he, the lotus of whose navel forms thus
 our universe,
 may grant you his defense.

MĀLĀYUDHA? [HALĀYUDHA]

147. Victorious is Hari
 who, thinking it the black border of her garment,
 tries to wipe away
 the reflection of his face as dark as raincloud
 from the golden globe of Rādhā's breast,
 whence being laughed at by his mistress,
 he drops his head in shame.

VAIDDOKA

Section 7

THE SUN

1. The position which our anthologist accords to this brief section shows that he considered the sun to be one of the chief divinities of Hinduism. There is abundant evidence in inscriptions and literary sources that by his time the Vedic worship of the sun had grown into an important cult, strengthened by recent influences from the sun worship of Persia. But while recognizing the sun's importance our anthologist is not much interested in its worship. The four verses which he quotes all refer to the sun at sunrise, this being the time when all Hindus, regardless of sect, address their prayers to the heavenly body. More verses on the sun will be found in the nonreligious sections, for example, in Section 9 on summer and Section 27 on sunsets.

148. The sharp-rayed sun, driving with his horses
over and below the endless world,
whose disc thereby moves swiftly as a whirling brand,
I pray may aid you by his casting out all darkness
with his shafts of light as warlike
as burning spears of gold. RĀJAŚEKHARA

149. I praise the disc of the rising sun,
red as a parrot's beak, sharp-rayed,
friend of the lotus grove,
an earring for the goddess of the east. VIDYĀ

150. Praise to the sun,
a gem in the serpent's hood that is the Eastern Hill,
a golden flower in the sapphire-tree of heaven;
a farewell bowl for the captain-saint
who sets out to cross the sea of transmigration. VARĀHAMIHIRA

151. The sun grows steadily from its watered root
by reason of the ambrosia poured from her moon-bowl by Night
as by a gardener girl desiring a new garden,
in fact, the world.

As it grows from out its trench,
the Eastern Mountain's ring of peaks,
red as fresh coral, may it bring you joy,
this first sprout of the tree of day.

MAYŪRA

Section 8

SPRING

1. With the Eighth Section on spring begins the description of the seasons. Every Sanskrit poet since the time of Kālidāsa, and who knows how many before, has tried his hand at this subject. Daṇḍin tells us that the seasons form one of the stock subjects of court epic (*KA.* 1.16), and all the court epics which have come down to us agree with his statement. To refer only to passages on spring, we have from Kālidāsa *Kum. Sam.* 3.25–39, *Ragh.* 9.24–47, from Bhāravi *Kir. Arj.* 10.31–35 from Māgha *Śiś. Vadh.* 6.1–21. The subject was also treated in other types of poetry. *The Round of the Seasons* (*Ṛtusamhāra*) is an artless, perhaps pre-Kālidāsan collection of verses on the subject. Again, every play had its descriptions of spring or summer or the rains composed in the elaborate meters of the drama. The meters indicate that the spring verses of the present anthology are drawn almost entirely from plays.

2. The observation and recording of the phenomena of the seasons was accomplished at the very beginning of the classical period. The old observations then continued to be used again and again. Thus, the verses of Section Eight mention repeatedly the cry of the cuckoo (152, 153, 156, 163, 166, 168, 170, 171, 180), said to be based, like the amorous mode of Indian music, on the fifth tone of the scale (168); the blossoming of the mango (152, 156, 158, 159, 169, 171, 175, 177, 190) with the delight that this furnishes to bees (173, 186, 187); the appearance of budding waterlilies in the tanks and ponds (152, 173, 182); the lengthening of the days at the expense of night (167, 181, 184).

3. Three spring flowers peculiar to India claim special attention from the poets: the spring jasmine, the *kimśuka*, which I have translated as flame-tree, and the *aśoka*.

4. The spring jasmine (*kunda*) is the first of flowers to appear, its petals falling before the new leaves are on the trees (159, 162, 164). It is the sweetest scented of Indian flowers and is thus a favorite of bees

(159). The flower is small and white, as is that of the similarly sweet-scented *navamallikā* or spring creeper, and both are likened to a girl's teeth as she smiles (423, *Rtu.* 6.23, *Śṛṅ. Til.* 3).

5. The flame-tree (*Butea frondosa*; Sanskrit, *kimśuka*) (156, 157, 163, 165, 167, 172, 189) is perhaps the most strikingly beautiful of all Indian trees and plants. Its scarlet flowers, which sometimes appear before the leaves are fully grown, incarnadine whole hillsides so that the world for a week or two appears to be on fire (cf. 176). The ancient epic frequently uses the flame-tree in similes. Warriors with open wounds as they fall in battle are likened to flame-trees felled to earth (*R.* 6.45.9, 67.29, 73.56, 88.71, 103.7). When *Laṅkā* burns, it is like a mass of flame-trees (*R.* 6.75.27). Classical poetry, as usual substituting love for death, likens the flowers to a lover's nailmarks left on his mistress (*Kum. Sam.* 3.29, *Ragh.* 9.31) or to burning coals, often the coals of love (163, 176, 759, *Rtu.* 6.19). The flower beside the green leaf is likened to the red beak of the green-winged parrot (157, *Rtu.* 6.20).

6. The *aśoka* (*Jonesia asoka*, Roxb.) (165, 175, 177) is a larger tree than the flame tree. It too bears a red flower, less showy because accompanied by its leaves, but growing along the whole spray or branch so that the *aśoka* branch is likened to a placard inscribed with red letters (160, also cf. 186, note). The *aśoka* too is well known to the ancient poetry where it is regularly associated with fertility and love. It was in an *aśoka* grove that Rāvaṇa imprisoned fair Sītā. The appearance of the *aśoka* flower was a signal for a festival as long ago as the time of the *Kāmasūtra* (1.4.42).

7. There is a superstition that the *aśoka* tree will blossom only at the touch of a young woman's foot. (Cf. verse 770 below and see Bloomfield, *JAOS.* 40. 1-24; Pisharoti, *J. I. Soc. Or. Art.* 3, 110-124.) Doubtless the kick was intended originally as sympathetic magic to insure a woman's fertility. But the classical poets took up the superstition for its prettiness and added that other flowers had similar whims of pregnancy. The *bakula* must be sprinkled with wine from a maiden's mouth, the *tilaka* must be embraced and the red amaranth (*kurabaka*) must meet a maiden's gaze before it will bear its blossoms.

8. Usually the classical poet was content to take his images from the poets who preceded him. Only occasionally was a poet, like Bhavabhūti, willing to go beyond tradition. Bhavabhūti (189) and also a poet who may have been called Pautāyani (176) note how the twig-ends of the flame tree grow dark in winter before they swell as buds. Murāri,

too, if not original in his observation of nature, was strikingly original in other ways (cf. 158).

9. To the average poet sentiment was more important than accurate description. Spring to him was beautiful not for the beauty of its birds and flowers so much as for the harmony with which human nature accompanied physical nature's change. An instructive example is the little verse 188 of our anthology. The author of the *Dhvanyāloka* gives it as an illustration of suggestive charm. Its message is as simple as the verse: that every motion of the world of nature meets an exact response in the human heart. And so in other verses of this and the succeeding sections it is in the harmony of life rather than in descriptive brilliance that Indian readers have found the chief flavor of the poetry.

10. Women are moved to forgiveness in spring as automatically as the cuckoo's throat is loosened (156, 159). The sweat appears upon their full breasts as naturally and pleasingly as the scent flows from the jasmine (189). And if humans are subject to the laws of nature, at the same time nature is viewed in wholly human terms. The trees don the costumes of actresses (175). They reward the south wind who comes telling them of their lover's return (162). They deck themselves with flower ornaments and pollen as a coquette might deck herself with flowers and saffron powder (168). In this atmosphere everything is symbolic. The difficulty is not to know what represents what, but in judging just how much or how little of suggestion to read into a single verse.

11. Sadness enters this world of spring only when the harmony is broken, when birds and trees proclaim the season but the human lovers are separated. The traveler journeying unwillingly to foreign lands (186) and his lovelorn sweetheart left behind (152, 160, 176, 190) are the favorite subjects for revealing the mood of love mixed with the mood of pity.

12. The coordinator of the harmony of man and nature in the spring season is Kāma, the god of love, for particulars of whom see the introduction to Section 14. He is the powerful patron of lovers united and the scourge of those in separation.

152. The lotus pond is bristling with pink buds;
the nights grow shorter while the empyrean's gem,
its cloak of frost unloosed, grows bold.
Now come the days resounding with the cuckoo

and sweet with mango scent
to cut the hearts of ladies separated from their lovers.

SAMGHAŚRĪ

153. Our flesh uprises at the twang of Kāma's bow,
his arrows set in motion by the amorous note
that pours forth from the cuckoo's bride.
Not only we, my fair one: see upon these trees, the buds,
their petals still enwrapped within the rosy tips,
burst forth with the departure of the withered leaves.

VINAYADEVA

154. The wind that blows
from the sandal-trees of Malabar,
the sweet sound of cuckoos, and the bower vines
raise waves within the hearts of men,
raise yearning.

ŚRĪKAṆṬHA

155. The mango bud her lover sent
is envied by her friends,
and in her heart the doe-eyed damsel offers it to Love.
But now she cannot let it from her hand;
she strokes it, casts her eye upon it,
smells it, turns it, holds it to her cheek.

VĀKKŪṬA

156. Twice or thrice the cuckoo calls;
three or four buds on the mango grow;
the bees delight in five or six cups of the flame-tree.
And everywhere, confused by so much joy,
the hearts of women become gay, the knot now loosened
of anger at their lovers' faithlessness.

NĪLA

157. In calyxes of tasty *jambu* flowers
the black bees hold a drinking bout,
pecked at, then dropped by parrots
in mistake for ripened berries.
But see, the bees too judge amiss
the parrots, green as flame-tree leaves,
and fly straight at the flowered beaks.

RĀJAŚEKHARA?

158. The cuckoos, drunk with elixir, shake the sprays of mango buds,
 which bending, cover the river-bank with pollen.
 These dunes the deer can barely leap across,
 driven by fear of hunters;
 yet see; across, they rest in safety,
 their tracks erased by the ever-falling dust. MURĀRI

159. The bees are buzzing loud
 but only in the jasmine;
 the trees though fair to look upon
 are not yet in full bud;
 the mango flower has not unfolded yet
 as has the knot of anger in fair women's hearts.—
 Shall we then say the knot
 has loosened of its own accord?

160. The spray of red *aśoka* as spring begins
 is a public notice writ by Love
 whose flowers trace the following defiance:
 "The traveler, having left his mistress
 numbed by weary loneliness,
 may pass beyond me, if he can."

161. The days call out to the soft south wind
 with the cuckoo's cry,
 and ornament the woodland
 with bee-frequented buds;
 they dress the moon in a new cloak,
 doffing his winter frost,
 and with their every increase
 they increase Love.

162. Says the south wind, "Spring is come again,
 recalled from his long journey by the cuckoo's dulcet song."
 Then donning bracelets of quick jingling bees,
 he snatches off his present for good news:
 a cloakful of laughing jasmine
 from the tree nymphs of the wood. MANOVINODA

163. The flying cuckoos and the buzzing swarms of bees,
 the garden thick with flame-trees red as coals,

attend the lantern festival held by *campak* flowers
at evening for the monarch Spring.

MANOVINODA

164. The jasmine blossoms fall, the trees have not yet flowered;
the cuckoo plans the song which yet he has not sung;
the sun's rays modify their coldness
but are not fierce yet nor oppressive.

165. The *vicakila* jasmine grows as large
as six-month pearls;
the *asoka* is brightened by its petals
as red as teethmarks on a girl from Balkh;
the flame-tree flower, a bee upon the brim,
tips slightly on its stem;
the trumpet-flower tree with crimson buds
presents a novel scripture.

RĀJAŚEKHARA

166. The flowers of the vine are still in bud.
the leaves within the sprout;
the note of love within the cuckoo's throat
still dwells in expectation.
If Love would take in hand his long-left bow
two days of practice would win him all the world.

RĀJAŚEKHARA

167. The days grow longer by the chilly fractions
assessed from night at the breaking up of winter;
the flame-tree guards within the bud its fire
that soon will warm the atmosphere.
Walking in sun and shadow whose peripheries
are cut precisely to his shape,
man now begins to liven
but still rejoices not fullheartedly.

TRILOCANA

168. With ornaments of opening buds
dancing in the swaying wind,
their elaborate leaf painting
resplendent with a rouge of pollen;
accompanied by the cuckoos' song

set in amorous mode with falling tone;
the trees appear to celebrate
the holiday of Love's revival.

169. Already the mango branch was an arrow of victory
for the bowman Love.

What need to smear its tip

with the dark poison of clustered bees?

ŚUBHĀṄGA

170. To lovers tarrying in their pleasure-houses
the spring wind, friend of Love, from Malabar
sends greetings and this message:

“I have arrived within the wood,
delighting bees and cuckoos, and I now invite
you with your mistresses to join me.”

171. Within the wood the cuckoos charm the heart
with warbling of their throats grown strong
from eating of fresh mango buds.

What here pretend to be their eyes,
if but the truth were known, are sparks
fanned by the flames of Śiva's glance
from the coals of burning Love.

172. The filament of the flame-tree flower, hidden within the bud,
curves like the sickle moon:

it might well be the bow of Love
wrapped in a red tunic and sealed with lac.

VALLAṆA?

173. The ponds are bristling with swelling lily sprouts;
the bees present a charming sight on mango bud;
a road, though short, brings sorrow [to the exile],
as the wind teaches the dust to dance upon the wagon's path.

ABHINANDA?

174. The trees are beautiful with fresh pink leaves
which the scented south wind greets and makes to dance,
that wind at whose embrace the populace come forth
according to their custom, running wild,
their minds incarnadined with thoughts of sport.

175. A new Lakṣmī is given office
to deck the *aśoka* tree with buds;
the mango dons the noble costume
required by the occasion.
And now the south wind, familiar with the grace
of dancing branches of the sandal trees,
is come from Malabar, an expert,
to speak the prologue of Love's Victory.
176. Methinks that fire stole into the flame-trees
in guise of winter frost
and it is he who made the forest dark
with smoke of burgeoning twigs.
How else, to torture the poor heart
of absent travelers' wives
could he produce in guise of flowers
these blood-red rows of flame?
(?PAU)TĀYAṆI
177. Bright chains of amaranth about their hips,
fresh mango blossoms at their ears,
the red *aśoka* on their breasts
and *mādhavī* within their hair,
their bodies rouged all over
with yellow pollen of the *bakula*:
such is our lasses' costume; may its advent
bring joy to lusty lads.
SĀVARṆI
178. The face of April, bravely decked in fresh pink foliage
and bearing in his black moustache of bees
the sign of coming manhood,
is eagerly drunk in by women's eyes
and welcomed with their tender smiles,
for April is the friend of Love.
VĀGURA
- [Verse 179 is treated in the Notes.]
180. The trees flow with sap;
Love casts his five arrows;
the cuckoo's throat, unbound,
pours forth its sweetness.
ŚRĪ DHARMĀKARA

181. The days that used to lie curled up,
numbed by the penetrating frost,
bit by bit stretch out their limbs
now that winter's past.

ŚRĪ DHARAṆĪDHARA

182. The division of their leaves is scarcely to be seen
so tightly are they gathered:
red of tip and green of body,
the lily buds have sprung up like young parrots.

183. The sun brings sweat to the cheeks of southern girls
and keeps them busy shaking what seem to be
sudden intrusions of buds from the garlands at their ears:
drops, which sweeten the rouge of turmeric
but smart where lovers' nails have cut.

YOGEŚVARA

[Verse 184 is treated in the Notes.]

185. On the *plakṣa* tree the stem that holds the tufts
has quickly pushed off last year's leaves
and now appears as red as parrot's beak.
Then from the tip bursts forth the leaf
that with its bright and lovely rouge
rivals the beauty of a maiden's lip.

186. The buzzing of the bees grows strong
and with this twanging of Love's bowstring
are shot his arrows: shafts of red *aśoka*
tipped with poison.
Oh, travelers who have left your wives,
the mango takes a forceful and an ominous part,
his fronds appearing with a net of buds,
a messenger of death.

187. The mango who anointed the breeze
with his first perfume
dripping from buds bent low
by the weight of bees greedy in mutual play,
shows greater glory now in his maturity,
when, covered with full-blown blossoms,
he brings men madness.

188. As the mango puts forth shoot and leaf,
 puts forth bud and flower,
 so in our hearts does Kāma shoot
 and leaf and bud and flower.

189. The full-blown jasmine delights our sense of smell,
 the flame-tree buds have turned from black to gray,
 the bees are storing up pale hives of honey,
 and drops of sweat now visit
 the full and close-set breasts of women.

BHAVABHŪTI

190. To save those who are separated from their lovers
 their friends now secretly pluck off the buds
 from the crown of mango sprays.

RĀJAŚEKHARA

Section 9

SUMMER

1. The section on summer contains a famous verse of Kālidāsa (205), several charming verses of Rājaśekhara (perhaps 211 is the best), and a number of strikingly original descriptive verses (for the type cf. Section 35) by Bāṇa and the Bengali poets Yogeśvara and Vāgura.

2. Among the stock subject matter of summer poems are the discomforts of the season (194 gives a formidable list): the desiccation of the trees (194, 195), the drying up of ponds and wells (206, 208), and the blasts of hot, dry wind (198, 200) which stir up the scorching dust (200, 204).

3. Worst of summer's misfortunes are the forest fires, the record of which is an ancient one in Sanskrit literature. In early times the woods were burned intentionally, either for slash-culture, *bewar*, as it is called by the present-day tribes of central India, or for making permanent clearings in the forest (cf. *M.Bh.* 5.72.10; 6.45.56; 6.69.29 'after winter'; *M.Bh.* 6.46.4, *Rām.* 6.67.39 'in summer'; *M.Bh.* 4.49.16, *Rām.* 6.62.22 'in autumn'; for references in *Rigveda* cf. Negelein *WZKM.* 17.99–101). What was once practised intentionally continued to take place by accident, regularly in the parching heat that precedes the rains. It is to this that verses 196, 200, 207, and 1174 of our anthology refer.

4. In summer a lassitude comes over all creatures (200, 202, 203). Even lovemaking, so omnipresent in Sanskrit poetry, is interrupted for men (191) and gods (214) alike. But it may be resumed. The sight of beautiful women in clinging garments fresh from their cooling bath revives the languishing god of the bow (192, 212). Verses 192, 211, and 212 refer to the sandalwood paste which the ladies of the rich applied to their breasts as a refrigerant.

5. Several of the descriptive verses are very fine: 198 and 199 on birds, 202 on the wallowing buffalo, 210 with its charming picture of coolness curled up under flower petals, and 206 on the wayside pond. Verse 197 gives a pleasing picture of a girl attendant at a well. These girls

offered the traveler cool water, and sometimes more than that (cf. 514, 811, 1152, Hāla 2.61, and the verses of later anthologies *Smk.* 60.30–33, *Sp.* 3858–3861).

[Verse 191 is treated in the Notes.]

192. The embrace of fawn-eyed damsels
just bathed and moist with sandal paste,
their hair decked out with new-born flowers,
slowly makes love rise again,
whose strength had withered in the summer beams.

MAṄGALĀRJUNA

193. The day is miserably hot;
the night is worn and thin:
separated, with contradictory motion
like man and wife at odds.

[KĀLIDĀSA]

194. In this summer month which blasts all hope,
burns the vines, is angry at the deer,
is tree-wilting, bee-distressing, jasmine-hating,
dries up lakes, heats dust and fries the sky;
in this month that glows with cruel rays,
how can you, traveler, walk and live?

BĀṆA

195. Her heavy womb fatigues the crow hen;
the day, all heat, cooks mango tree and *nim*;
and, when the very end of night
brings pleasing breezes moistened by the dew,
the shrike's cry forthwith drives out sleep.

RĀJAŚEKHARA

196. With flames of saffron-colored forest fire,
broad and narrow, low and high,
spreading, stretching, then cutting back,
and with draughts of smoke for aloe paste
the wind, turned lady's maid, now paints the faces
here and there
of the nymphs, the four directions.

197. A herd of innocent gazelles has gathered close
at the singing of the girl who tends the well,
charmed by its sweetly rocking lullaby.

Beside the road the trees arouse our longing
with gentle breezes that fan the drops of sweat
from weary travelers.

198. The birds loosen their shoulder feathers with darting beaks,
dispel their body heat by lowering ruffled wings;
with crouching legs seize hold upon the nest,
barely avoiding a sudden toss
from the buffet of the summer gale.

199. Above the fledgling of the wild goose,
although he rests in coolness of a flowering water-lotus,
the loving mother bird will hold her wings,
a handsome white umbrella.
The little parrot, parched with thirst,
resting on a fair maid's bosom,
will sip at the necklace pearls which grace her breasts
in hope that they are water.

200. The sky at summer's coming dons a cloak of dust
stirred up by wind to form a parasol
for keeping off the heat from earth.
The bees fly not as hitherto forthwith
to drink the nectar of the coral tree,
for they doubt its flower may be forest fire. BHAVABHŪTI

201. Coolness, which stayed a while beneath the waters,
made brief acquaintance with unguent of sandalwood,
set foot on lily stems and moonlight,
and rested later in the shade of tasty plantains,
now is found alone
within my sweetheart's arms.

202. To drive away the busy gnats from the reddened corners
of his eyes
the water buffalo shakes his horns
and tosses up a rope of moss from which the drops of water
slowly trickle between his lids;
then, sinking in the lake,
with all annoyance gone, he sleeps.

203. The elephant bespeaks the heat
 with trunk that sprays his flanks;
 the trees that stand beside the pond
 are streaked with mud from rubbing of the buffaloes.
 The sun glares on;
 with palates parched, the beasts who slay the deer
 survive the hours of burning lassitude
 in den-filled canyons of the mountain.

BĀṆA

204. The dust that lies upon the traveler's path
 grows burning to his toenails;
 the buffalo has trampled in the little rest of water
 where pond fish perish;
 The hyena's eyes run toward the wood
 of *dhātakī* trees, thirsting after blood;
 the jungle-fowl have taken to their nests in cane
 and thorn,
 veins swelling in their throats.

BĀṆA

205. The days are here when diving is a grateful sport,
 whose winds are sweet with trumpet flowers,
 when sleep comes easily in the shade,
 and of whose hours the last is loveliest.

KĀLIDĀSA

206. The water of the pond is hot above
 but sharply cold beneath.
 When wayside wells run dry the travelers come at noon,
 and, covered though it is with floating moss
 and muddy from the wallowing of buffaloes
 not yet harnessed to the plow,
 they stir it with their arms and drink.

YOGĒŚVARA

207. The forest fire avoids the heavy chips of woodland cowdung
 of mostly earth and little straw;
 embraces only lightly with its flames the anthills
 with their sprouting tufts of *balbaja*;
 but waxing strong on birdnests built of matted twigs,
 it robs the oily yolks of woodfowl eggs
 as though in hope of butter for its flames.

YOGĒŚVARA

208. Its reed thrush have all flown, its herons are distressed,
the *kāraṇḍava* have passed to other lands;
pining are its *kaṅkama* and sheldrake
while the duck no longer gather and the *plava* all are gone;
its curlews are unhappy, its paddy birds are still;
without a *dhārtarāṣṭra*, partridge, crane or osprey:
such has the lake become as its waters fall in summer.

YOGEŚVARA

209. A crest of double jasmine nestles in her braid, fresh
after bathing;
a necklace made of trumpet flowers pours coolness on her breast;
an acacia blossom, delicate of tip, adorns each ear.
The summer offers its insignia
to a woman's every limb.

MADHUŚĪLA

210. Under the stems of acacia flowers
with their filaments as soft and green as parrot's wings
coolness has hidden and lies curled up
as if in fear of the heat of day.

VĀGURA

211. That flutes should charm us, cooling to the ear,
that wine when chilled with water be so precious
and that women's breasts should feel as cool as snow:
such is the guerdon which the god of love
grants us in summer.

RĀJAŚEKHARA

212. A bodice soaked in cooling water,
play-bracelets made of lotus stems,
ear ornament of acacia flowers,
pearl necklaces of jasmine:
these and their bodies wet with sandalpaste
are the magic used by fawn-eyed damsels,
which needs nor spell nor magic circle
to resurrect the god of love.

RĀJEŚEKHARA

213. Now are the days of summer's glory,
which appoints for lust the hour before dawn,
which congeals somewhat the milk of coconuts,
ripens the royal plantain,
and is loveliest at sunset.

RĀJAŚEKHARA

214. The summer breaks the tight embrace
of God Nārāyaṇa and Goddess Śrī
already sleepy from the ocean's rocking
of their water-dripping palace.
And now the sun's fierce rays
do fry the moon, deprived of all its splendor,
as if it were a pancake
on the heated potsherd of the sky.

NĀRĀYAṆALACCHI

Section 10

THE RAINS

1. Over most of India the monsoon rains begin in the month of June. Their advent is a dramatic occurrence. For a month or more the land has been parched, the earth actually cracking open with heat. Then comes the cool east wind (218, 228), driving the clouds which build up along the horizon until, after a week's time or so, they grow to huge cumulous thunderheads (*kādambinī*). Then the rain begins. In fortunate provinces, in lower Bengal and along the Western Ghats, the rain will fall every day for two or three months in downpours (*āsāra*, *dhārāsāra*) of several hours' duration. The farmer waits until the earth has been thoroughly soaked, then plows his field and sows his rice. There follows a second period of waiting until the rice is high enough to transplant. The monsoon is mostly a time of rest while nature takes over the work of production. In Bengal, indeed, men are active then in fishing (226), but this is as much sport as work.

2. In a few of our verses we are shown the monsoon from a distinctly rustic point of view (221, 224, 226, 230, 254, 264, and perhaps others). These verses are probably by Bengalis, taking Bengal in a broad sense to include all the lands of the Pāla empire, and belong to a class of poetry found only in this and a few other anthologies. I have tried to characterize the type more closely in *JAOS*. 74 (1954), 119 ff.

3. Far more common are verses in the courtly tradition. The monsoon was a happy time for the courtier too, if he could stay at home. This was a season for lovemaking unequaled by any other except early spring. In flowers the monsoon rivals the earlier season. A catalogue of the flowers mentioned in the following Section would prove tedious. The commonest are the sweet-smelling *ketakī* with its sickle-shaped white spikes (217, 247, 248, 249), the *kadamba* (217, 220, 225, 263), a tree flower consisting of an oval pincushion of orange (or in one variety, white) blossoms, the showy banana flower (258, 260), and the *yūthikā* jasmine (215, 260).

4. The phenomena of nature are described in often highly artificial terms; cf. the elaborate poetic fancies of 235, 251, 257. But one comes on images that are attractive: the fireflies of 228, 234, 252, the sweet smell of earth, 218. Traditional but nonetheless poetic are the pictures of dancing peacocks (215, 222, 236, 243, 253). An especially beautiful verse is number 245. Nowhere has the yearning for rain and fertility been more succinctly expressed.

5. While much of the love-making of the courtier may be presumed to have been such as the lawbooks approve, a special genre of verse deals with the *abhisārikā*, the young woman who steals off at night to visit her lover (233, 261 and cf. Intr. 24, par. 3.) The *abhisārikā* moves in circles of the nobility. Among the peasantry it was the man who visited his mistress.

6. The sentiment of love, as has been pointed out in the General Introduction, has two main varieties: love-in-union and love-in-separation. The Section which follows is not without the second variety also. The husband or lover might be sent to distant lands. Then every phenomenon of the monsoon would serve to remind him of the domestic bliss he had forgone (220, 228, 240, 242, 250, 263). Sometimes the suggestiveness of nature is more than he can bear, and he starts back (242). Regularly the poet asks, "How can the traveler live these nights?" (220, 228, 250). The sadness of the ladies left behind is no less, though our anthologist has chosen fewer examples (234, 249, and the clever 246, see notes). That the fears of jealousy are never expressed by these separated lovers is part of the general convention of the sentiments. It is only in other circumstances that jealousy may be expressed without marring the sentiment, and then only by the woman.

215. The water of the arbor brooks carries the scent of cane flowers
and on the banks a latticework of jasmine buds has opened.
The clouds upon the mountain tops have formed a canopy
for the dancing of the peacocks on the slopes
that laugh with opening flowers. BHAVABHŪTI

216. North of the brook which flows in ripples
down through the *jambu* grove black with its ripening fruit,
a fresh cloud, widening above and dark as a great *tamāla* tree,
rests on the mountain peak. BHAVABHŪTI

217. The mountain ridges bear *kadamba* trees
now in full glory, their bud-clusters bursting wide;

the sky is black with thunder clouds.
In the lowland by the river
the lovely *ketakī* puts forth her shoots;
the woods are redolent with *śilīndhra* scent
and smiling with white *lodhra* flowers.

BHAVABHŪTI

218. Now come the days of changing beauty,
of summer's parting as the monsoon comes,
when the eastern gales come driving in,
perfumed with blossoming *arjuna* and *sal* trees,
tossing the clouds as smooth and dark as sapphires:
days that are sweet with the smell of rain-soaked earth.

BHAVABHŪTI

219. The doe in walking notices the locusts,
mistaking them for sprouts of grass;
the hen long broods on mushroom tops,
supposing them her eggs;
while in the woods the peacock,
yearning for a meal of snakes,
shakes his head and from afar
chases the swarming line of ants.

220. After the rain a gentle breeze springs up
while the sky is overlaid with clouds;
one sees the horizon suddenly in a flash of lightning;
moon and stars and planets are asleep;
a heady scent is borne from *kadambas* wet with rain
and the sound of frogs spreads out in utter darkness.
How can the lonely lover spend these nights?

YOGEŚVARA

221. The river banks in flood make my heart gay;
where the moorhen cries, the snake lies sleeping on the
cane tops,
the gray geese call and herds of antelope
gather in peaceful circles;
where thick grass growing everywhere is bent beneath the
swarms of ants
and the jungle fowl is mad with joy.

[YOGEŚVARA]

222. The peacock calls gently to his mate who tarries,
 and glances once again toward the sky;
 then, leaping from his stage, the earth,
 making a parasol of his unfolded tail,
 to the sound of thunder sweet as loud reverberations of a drum
 he performs his joyful dance.

223. The clouds, torpid from the much water they have drunk,
 let fall the rain in steady streams
 till sleep comes to our eyes from the sound of downpour.
 When men then sleeping in every house are silent,
 the sound of frogs, swelling without rival,
 turns night to uproar.

224. Rich is he who drinks his bride's red-lotus lip
 in a roof pavilion screened by mats against the rain,
 their amorous murmers mingling with the sound of moorhens
 wakened in their baskets by the driving downpour.

[ŚUBHĀṄGA?]

225. The fire has left the mountain-range
 and the blackened woods grow back;
 the horizon now is serrate with fresh clouds
 and the sky is clear of dust;
 what's more, the beautiful *kadamba*
 is thickly covered with its waves of buds,
 and peacocks at long last have broken
 their vow of silence.

226. In the paddy field flooded with fresh water
 where the frogs begin to croak
 and where the prickly cane along the bank is whiter than
 heaped pearls,
 the children, sticks in hands and smeared with mud,
 run after the rising fish,
 yelling "chubhroo, chubhroo!"

227. The cloud is like an umbrella of black silk
 for the rain-god born on earth,
 inlaid within which here and there
 are shining sapphires.

228. A cloth of darkness inlaid with fireflies;
flashes of lightning;
the mighty cloud-mass guessed at from the roll of thunder;
a trumpeting of elephants;
an east wind scented by opening buds of *ketakī*,
and falling rain:
I know not how a man can bear the nights that hold all these,
when separated from his love.
229. As the downpour steadily increases, urging the mind to
numbness,
its sound being swollen by the wild trumpeting of elephants
in rut,
the sky methinks has put its head into its lap
and snoring with the thundering of rainclouds
closes the sun and moon, its eyes. [VĀTOKA]
230. Happy is he who in the monsoon nights,
with pumpkin vines growing over the firm roof
of his thatched pavilion,
lies breast to breast with a lovely woman,
listening in her embrace
to the constant downpour of the rumbling clouds.
[Verse 231 is treated in the Notes.]
232. These clouds were surely sullied by desire
and drank in folly from the sea
water that hid within itself
the glittering flame of underwater fire.
How else would they now burn,
although they feign the flame of rainbows stretching high,
with such appearance as one sees
in coals half black, half fire?
233. The cloud by miring the road has spoiled the red lac
of her soles
and with his rain has washed the cosmetic from her cheek;
but for these sins he makes quick recompense:
his lightning shows the wanton lass
the path that leads her to her lover's house.

234. The fireflies spangle the after-downpour blackness of the night:
that one might think them a train of sparks from the
burning love of lonely wives;
they fly about as lightly as a powder
ground out of lightning by the wild collisions of the clouds.
235. At night the clouds bring the sky within your grasp and
shorten the horizon;
briefly they interrupt the thick low sound of rain with
thunder;
then, opening their eyes of lightning and viewing all the world
as if to see if any spot of land is left undrowned,
they rain again.
236. The peacocks spread and shake the rising feathers of their tails,
which rustle with the motion;
then crying out with outstretched heads
they raise their feet to the measure of the song;
gazing at the mass of raincloud,
blue black as their throats,
they bring the wheels of their tails to their necks and dance.
237. The bamboo groves that grow by mountain streams
have left acquaintance with the unrestrained
performances of love by mountain couples;
now on the banks the bamboo shoots
are covered with a bark which at the bud tip
is black and shining as a young goat's ear.
238. The birds, oppressed by heat, solace themselves in the
fresh water,
with eyes closed ducking their heads
and preening on both sides in turn
shoulders, back, chest and pinion surface;
then, lowering their bodies on bent legs,
they dash up spray with the flutter of their wings.
239. Not, in the rains, of one unblessed
touches the marrow the tight embrace
by which he holds his little child
eager to go out to play.

240. My groans are like your thunder;
 the water of my eyes, your ceaseless downpour;
 the fire of grief born of her separation, like your lightning;
 within I bear her face and you the moon—
 in all this we are similar, friend Cloud;
 why then would you destroy me? [YAŚOVARMAN?]
241. Is earth flowing up to heaven
 or heaven pouring down to earth?
 The women touch the downpour with their fingertips
 to see if it is moving or if solid.
242. The god of love, angry at the transgression of his command,
 orders the traveler sent back to his mistress
 with limbs constricted in a crystal cage
 made by the broad bright stream of water
 pouring from his umbrella.
243. At your advent today, oh cloud,
 the rain will fall, earth's fever will be quenched,
 the farmer, eager for his crop, will work his fields,
 and everywhere the peacocks, slowly sporting,
 raising their shaking tails as parasols
 and holding them aloft, will dance.
 [Verses 244, 246 are treated in the Notes.]
245. Happy is he who sees the raindrops fall
 on women yearning for fresh clouds:
 like powder on their hair,
 like sweat upon their cheeks.
247. The fresh *ketakī* flower
 encircled by a gartersnake
 looks like a fallen elephant's tusk
 bound with iron.
248. In the clumps of *ketakī*,
 as the tiny leaves unfold,
 the spikes appear
 with tufts as white as lambs' tails.

249. He smears himself all over
 with pollen of the *ketakī* for ashes;
 in place of skull, he binds with flight of cranes,
 that shake therein, his black cloud hair;
 he holds, as if a magic staff,
 the rainbow bright with flags of lightning.
 To frighten wives of absent travelers
 the season thus turns sorcerer.
250. With the horizon dark with clouds;
 with rainbows and the playing lightning;
 with day and night obscured; with joyous thunder
 and with the playful arguments of lovers hushed;
 with flooding rivers and *cātaka* that finally slakes his thirst;
 with moonlight lost:
 oh traveler in a distant land,
 how do you live through such a monsoon night? [YOGĒŚVARA?]
251. After starving night and stealing the water of the streams,
 afflicting all the earth and stripping the deep woods,
 where has the sun now run?
 Thus seem the clouds to say
 as they go hunting him with lamps of lightning. [PĀṆINI?]
252. How deep the nights! the darkness they contain more
 peaceful
 by reason of the interrupting flashes of the lightning;
 the moon and stars dispelled from heaven
 by thick obstruction of black clouds:
 one knows the tree beside one by the fireflies,
 and hears the droning of a crowd of insects
 drunk upon the water of the downpour. ABHINANDA
253. The woodlands with their serpent-hungry peacocks
 flaunting in joy their beautiful-eyed great tails
 seem covered with young bushes; while the hills,
 their snakes half crawling from their holes to drink
 the cloud-borne breeze,
 seem sprouting fresh bamboo shoots. ŚATĀNANDA

254. With their trumpeting of elephants
in the reedbeds growing on the muddy bank;
with crabs and blooming moss and muddy water
and the sodden earth raised up by earthworms pushing
from below;
these water-hollowed shorelands of the swampy streams
have set a mark upon my heart. YOGĒŚVARA
255. After the rains, the swamplands with their schools of fish
darting in joy over what was late dry land
and bright as coins,
above which crabs pass back and forth
like hands to count this money,
have put forth wealth enough to buy my heart. ABHIṢEKA
256. The rain god has become a priest;
he bathes the great linga of the Vindhya mountain
with holy water poured upon it
from a hundred sapphire cloud pots. YOGĒŚVARA
257. Now the great cloud cat,
darting out his lightning tongue,
licks the creamy moonlight
from the saucepan of the sky. YOGĒŚVARA
258. The banana tree, parched by summer,
with its cluster of fruit
half-grown, soft and pink,
drinks as if with cupped hands the heavy rains. YOGĒŚVARA
259. The sky looks like a banyan tree,
the clouds its dark foliage,
and these streams of rain that hang to earth
its aerial roots. DAKṢA
260. Their hips are golden with girdles of *kadamba* flowers,
their shoulders streaked from earrings of banana buds
and their bosoms white with necklaces of jasmine:
delicate of nature is the costume
favored by the fair ones.

261. When an adventuress comes visiting upon a rainy day,
her make-up washed by raindrops from her eyes
and thin blue sari clinging to her breasts,
showing the natural beauty of her body;
blessed is the lucky lover
who helps her change her dress.
262. There is no moon;
the sun has left for lands unknown;
the circle of the stars and planets
has been erased from heaven.
Of day and night
all distinction is obscured.
What is this crime
committed by the serried ranks of clouds!
263. So long are words of use, so long his heart still hopes to live,
so long the traveler sets his feet upon his way,
so long is any hope vouchsafed—
until he sees the Vindhya foothills,
wreathed in rain-*kadambas* in full bloom,
thickset with clouds as black as serpents
who have newly sloughed their skins. YOGESVARA
264. By the streambank, up toward the hills,
close by where the buffaloes are lying,
the cranes stalk calmly through the young grass
hunting for fresh locusts;
the flock of doves, though hindered by their fear
of straw-filled scarecrows set therein,
yet manages to peck up grains of beggarweed
along a corner of the field. YOGESVARA
265. Now that the clouds have formed, the moorhen
practises a few gutturals concluding in a double trill;
then more intoxicated, with pulsing, swelling throat,
he comes forth. . . .

Section 11

AUTUMN

1. The Indian autumn begins after the rains and consists of the months of Ashwin and Karttik. In the commonly used calendar of modern times the period stretches from September fifteenth to November fifteenth. Because of the precession of the equinoxes the period in the time when the following verses were composed would have begun and ended some ten days earlier.

2. Autumn is the time of ripening for sugar cane (282, 291) and early rice (285, 287, 291). As the time of harvesting grows near, the farmers build platforms along the fieldbreaks from which to drive off wild animals (285). The grass is still lush and cattle graze on the village common (279). The streams shrink back to their old channels (268, 288, 289), leaving the banks strewn with evidence of the recent flood (283, 290). As the waters shrink still farther, the sandbanks rise within the streambed (268, 278, 289) and are populated with hundreds of wagtails (*khañjarīṭa*) (268, 269, 275, 283, 288), a small bird with white breast and black wings. In the waters the waterlilies bloom again, their buds furnishing tasty morsels for the wildfowl (284).

3. Autumn brings the flights of migratory birds: the royal geese and gray geese, the red-headed white cranes (*sārasa*, *balāka*), and the herons both large (*kañka*) and small (*baka*). To this aviary Sanskrit dictionaries are a very imperfect guide (see Vogel, pp. 1 ff.), for they render *haṃsa* by swan or flamingo whereas there are no swans in India except those imported in recent times from England and flamingoes are rarely seen. The dictionaries also confuse the cranes with the herons. Of the wild geese the *rājahaṃsa* (royal goose, *Anser indicus*) wins its Indian name from the height at which it flies, from the dignity of its motion, and from the lightness of its plumage, actually white and brown although the Sanskrit poets always emphasize the white. The gray goose (*kādamba*, *kalahāṃsa*, the words refer to both *Anser anser* and *Anser cinereus*) is noted for the sweetness of its call. For a charming illustration of the Indian crane (*sārasa*, *Grus antigone*, cf. Vogel, p. 9) see the illustration in W. Norman Brown's *The Saudaryalahari*, plate 17c.

4. A number of verses (279, 282, 285) appear here of the rustic school of poetry, favored by the poets of the Pāla empire (see Intr. to Section 35). They become more frequent in Sections 12 and 13. In addition there are a number of *jāti* verses, realistic miniatures (e.g., 273, 274, 280) of a type for which Section 35 will furnish many more examples.

[Verses 266, 267 are treated in the Notes.]

268. Now are the autumn days hospitable to wild geese,
 rejuvenating medicine to fading waterlilies,
 but old age for the clouds.
 The rivers, now streaked with wagtails, charm the heart
 with their sandbanks, rippled at the edges, rising
 from the gradual lessening of the stream.

MANOVINODA

269. At approaching autumn the nymphs of the four quarters
 strew marriage grain in the form of wagtails
 that fly about with white bellies and darkened wings;
 while a smiling night sets the moon in heaven's courtyard
 as a good luck jar marked with the dark sprig
 but white with its *tarpaṇa* of moonlight.

MANOVINODA

270. The flights of geese make a semblance of white clouds
 and, by reflections in the water, of a hundred lotuses:
 as if the fall had not enamored us already
 with its river waves ringing sweet and sharp
 like women's jeweled anklets.

MANOVINODA

271. The night's end is delightful with the garden trees in flower
 and white night-blooming jasmine with its high corolla
 now sinking close to earth
 as the joyful curlew sings his sudden song
 in an atmosphere perfumed
 by open waterlilies shaken by the breeze.

MANOVINODA

272. The pollen-knowing bees, like priests
 within the magic circle of the waterlilies
 mutter a humming love charm;
 then, with victory over haughty lovers won,
 and drunk on honey,
 their incantation swells to uproar.

MANOVINODA

273. For hours the hawk looks down, head turned to either side,
by strength of wing describing slow smooth circles in the sky;
then swift, oblique, skillful after prey,
he drops and suddenly attacks with flashing beak and claws.

MANOVINODA

274. Tail up, feet keeping time, wings beating low,
the sweet notes pouring from his upraised throat;
with little motions of his beak,
the wagtail dances for a time beside his mate
who looks upon him longingly
from eyes that swim with tears of joy.

MANOVINODA

275. The bank of the autumn stream is white
with its line of herons bending over with their beaks
busy in snapping up minnows from the water;
how delightful, with its darting wagtails, its bracelet of
gabbling geese
and its amaranths sweet-ringing with the hum of bees.

276. The sun gives sharp pain
like a low man newly rich.
The deer drops his horns
like a thankless friend.
The waters grow lucid
like a saint's pious thought;
and the mud is squeezed dry
like a poor man who keeps a mistress.

[BHĀSA]

277. Mourning with the soft complaint of wild geese,
dressed in skies as white as snowy hills,
her cloud breasts pale and cumulous,
the autumn is like a bride whose husband is abroad.

278. The skies, growing gradually peaceful,
flow like long rivers across heaven,
with sandbanks formed of the white clouds
and scattered flights of softly crying cranes;
rivers which fill at night with waterlily stars.

[VIŚĀKHADATTA]

279. Heavy of hindquarter with wide legs
spread by the swelling udders,
with deep bells ringing slowly
as the massive dewlaps swing,
the herd of white cows grazes,
on nights that smile with boundless moonlight,
in meadows by the village now green with fresh grass.
280. The lily, streaked with lines as red as lac
on petal surface white as oystershell;
with outer leaves of yellow, green and rusty red,
gives off its sweet scent in the waters of the pond.
281. The jungle streams are fearful places,
tangled with heavy growth of thick high reeds
and dangerous of descent,
their sandshoals rubbed by crocodile bellies
sliding from and to the water;
their opening mudholes
thick with tracks of tigers' feet;
and their waters black and smooth as glass.
282. The wagon track, marked with juice from the crushed cane,
carries a flag of saffron-colored dust;
a flock of parrots settles on the barley ears already
bowed with grain;
a school of minnows swims along the ditch from paddy field
to tank
and on the river bank the good mud cools the herd boy
from the sun. ABHINANDA
283. The branches marked with mud appear
as if just rubbed with unguents after bathing;
the banks with tufts of milkweed flying in the wind
resemble flocks of sheep;
the wagtails, flying swiftly to their new-found shoreline,
give to the rivers the likeness of anointed eyes;
the wild geese against the Krishna-colored sky
are beautiful as sea-shells.

284. The buds which come forth on the waterlilies of the lily grove,
imitating now the unhardened tusks of young she-elephants,
on being eaten, by their soothing of the puckered throats,
produce a new and limpid sweetness in the cry of wild geese.
ŚRĪ KAMALĀYUDHA
285. Fieldbreaks are set with platforms by the farmers
to repel wild boars who come to eat the crop;
trees are now decked with doves' nests built firm to
rear their young,
and anthills have been dug out by the sharp claws of jackals.
ŚATĀNANDA
286. Little girls, delighted, can make themselves toy ornaments
of flocks of cotton borne upon the wind,
delicate as fragments of the moon;
like spittle dropped from Indra's elephants, these balls,
or laughter from the nymphs of the four quarters,
or, say, they make one think of lather fallen from the chargers
of the sun
grown weary on their path.
ŚUBHĀṄGA
287. The lotus stalks between her breasts
are bright as chains of pearls;
the lily buds beside her ear
perform the part of earrings.
What color rubies to her parted hair would give
is furnished by the phoenix flower:
such precious jewelry does autumn give
the girl who guards the rice.
MADHUŚĪLA
288. With trees appearing now the flood is past,
and wagtails scattering on the shore;
with jewelry of royal geese,
these rivers give delight;
within whose smiling water the minnows rush in fear
of being swallowed by the nearby beaks
of hunting sheldrake.
ḌIMBOKA
289. The shores of forest streams delight the heart
with restless trees now risen from the flood

and serried ripples of the drying sand;
 the water stays now only in the pools
 and the mud is marked by tracks of royal geese.

290. The trees upon the bank,
 now drawing distant from the stream,
 by their hollows which no longer flame
 now that the snakes which dwelt there have been killed
 and by the dying moss upon their branches
 do proclaim
 the greatness of the recent flood. ŚUBHĀṆGA

291. The days are sweet with ripening of sugar cane;
 the autumn rice is high;
 and brahmins, being overfed at feasts
 to which the leading families invite them,
 find that the heat grows hard to bear. YOGĒŚVARA

292. Two things worry the brahmins
 who attend the royal camp:
 how to get funeral service from a rich man
 and the muddy road to their tents. VĀGURA

Section 12

EARLY WINTER (*HEMANTA*)

1. *Hemanta* stretches from November fifteenth to January fifteenth. On this account as well as from the warmer climate of India, several scenes of the present Section will remind the Western reader of autumn rather than winter. Such are the ripening of nuts (294) and the languid bees about the last few flowers (295). But the anthologist is not over-precise. The jasmine of 296, like our imported forsythia, belongs to late winter or early spring.

2. Both this Section and the next are enriched with miniatures of peasant life from the poets of the Pāla empire (cf. *JAOS.* 74. 119 ff.). Such verses are often of great beauty and have been preserved almost only in this anthology and in the *Saduktikarṇāmṛta*. Here are the winter villages with their low-hanging smoke of dung fires (303), the field hands chasing after rabbits (300), the farmers driving a bargain for their warm winter straw (297, 305). The strong peasant girls stretching out their arms to the fire excite the poet's appetite (302), but he has pity, too, for the old woman shivering in her hut (301).

293. Now are the days when the winter wind sets forth,
friendly days to the jasmine
but death to the beauty of the lotus ponds.
Now women, suffering from the cold,
although their lovers' faults be deep,
welcome by feigning sleep a tight embrace.

294. Whose heart does not rejoice
in the groves of betel palms now decked with fruit:
fruit freckled at the top with spots of black,
pink as a ripe *paṭola* at the waist,
brownish at the base, and at the stem
tough, and green as parrots' wings?

295. The wind no longer bears the pollen, fallen motionless
and bright as orpiment about the petals' base;
at dawn, the bees within the waterlily calyxes
sip frost together with their honey,
worthless from its tastelessness.
296. The wind blows fragrant with black mustard,
scattering haphazard in the guise of frost
concealed sparks of fire across the lotus grove.
Upon the cheek of the gardener's wife
it preserves the bristling flesh
which rose from her delight
at first sight of the jasmine's wealth.
297. The peasants now grow haughty,
being flattered by a hundred travelers for their straw;
at night the cows in calf, chewing the cud,
keep warm the herdsmen with their breath;
at dawn the first rays of the sun play on the great bull's back
as he lies covered with mustard flower
and eyelids thick with frost upon the village common.
- YOGEŚVARA
298. The *damanaka* forest,
with tree trunks now pure white,
is spangled as if with face cosmetic
by leaves that are sharp and sweet of scent.
299. The peasant and his wife
sleep in a grass hut at the corner of the field
with coverlet and pillow made of barley straw.
The frost avoids their slumbers,
a boundary being drawn to its advance
by the warmth emitted from the wife's plump breasts.
[KAMALĀYUDHA?]
300. Seeing a brace of rabbits start from a corner of the field,
the peasants, calling joyfully their fellows with a great haloo,
run, old and young, with sickles, slings and sticks,
abandoning their reaping of the rice.

301. With rags upon her back, holding her hands
over the chaff fire placed between her fire-scarred thighs
and pressing her shivering elbows to her sides,
the old woman leaves the house now
neither day nor night. VAIŚYA
302. The fire of cow dung, which though mostly smoke
by constant stirring is made to give off flame,
comes into honor with the winter season.
At end of day it shines for the enjoyment
of peasant women, at the stretching of whose arms
the graceful robes fall back
from the contours of their breasts.
303. The round villages are charming now at day's end
with threshing circles scattered on the common
for treading of the heaped-up rice;
the dung fires cast a ring of smoke
that hangs low overhead from weight of frost. ABHINANDA
304. The jujubes at their base are green,
yellowish at the sides and red on top;
sweet to taste and sweet to smell
now that they are barely ripe. ABHINANDA
305. "It is no wonder, sir, that travelers sing your praise,
and natural that a handsome figure go with virtue;
in generosity you outdo Karna."
By such praises from the traveler
looking long with piteous gaze
in hope of a single handful of his straw,
the farmer grows right proud. YOGĒŚVARA

Section 13

LATE WINTER (*ŚÍŚIRA*)

1. *Śísira* extends from January fifteenth to March fifteenth and so contains the coldest part of the year but also the coming of the first spring flowers (306, 320).

2. As in the last Section, the anthologist has included here also a number of charming scenes from peasant life: the fields of mustard turning brown as the seed takes over from the flower (315), the pounding out of winter rice in the well-stocked farmer's house (314), the grinding of sugar cane (316) and the preparation of mustard oil with its accompanying fire of redolent chaff (318). The poor in their rags shiver through the cold days (312, 313), envying the well fed and pampered rich (312). But life is not without its blessings for all. There is the Jasmine Festival with its ritual cakes and its special license for love-making (306).

3. Two verses (307, 308) furnish what I have seldom seen elsewhere in Sanskrit, descriptions of a snowstorm. My guess is that they come, together with verse 309, from a single work, a messenger poem which must have described a winter journey into the northern mountains. The realism of the descriptions argues for the poet's having himself made the journey of which he writes.

4. Of the verses in more conventional style, perhaps the best is 310.

306. In the rites of the January Jasmine Festival
the women are not so prized, despite their care,
for their worship of the jasmine or their decking of themselves
or their preparation of the pastry cakes,
as they are for stirring up of young men's hearts
with their cry 'ulū ulū ulū' that calls for love.

307. The heavy snow is falling, not easy to distinguish
among the smoke-gray *damanaka* trees,
but for the fire of dung it forms a tent of beauty.

At dawn it hides the rising sun,
and clinging to the travelers' furs,
shows them all white of every limb.

308. The traveler of the sky, the sun,
sets forth at dawn from the Eastern hill
wrapped in a net of snow so thick
you could pierce it only with a needle.
He must have spent the whole night curled about the fire
and numbed of foot cannot go faster forward.
309. The path of the mountain gorge at dawn,
filling with mist from the slender stream below,
teaches the traveler suddenly to slow his pace,
for though the path runs high above the chasm
it seems, to his frightened gaze that seeks the other side,
to be flooded with the torrent.
310. The cold beauty of the moonlight fades as though
from lack of luck in love;
for no more is it met by laughter of the waterlilies;
its darling moonstone, overlaid by frost,
no longer sweats with yearning;
nor is it welcomed by the eyes of lovers
between their bouts of love.
311. The geese, now sullied and with pinions torn and rough,
by day and night like faithful friends
keep watch upon the water, both inside and out,
which, when the moon, the waterlilies' lover,
comes near with fading splendor,
cannot forbear to shed a mist of tears
at its loss of water-flowers.
312. The coming of the frost is pleasant for the rich,
whose mouths are filled with fresh betel nut
and whose limbs receive a hundred joys
embracing their dark women.
It is we poor folk who despair;
our lap, half covered by a torn and beaten rag,
receives no better gift than the trembling of our knees.

313. The monkeys shiver in the wind;
 sheep, goats, and cattle, thin from cold, are suffering.
 The dog, although just driven out,
 returns and will not leave the oven.
 And this poor man, sick with the attack of frost,
 like to a turtle tries to hide
 his limbs within his body. LAKṢMĪDHARA
314. Now may one prize the peasant houses
 happy in the first harvest of the winter rice
 and sweet with perfume from the jars of new-stored grain;
 where the farmgirls take the pounder,
 raise and shake and smoothly drop it,
 their bracelets jingling as they raise their arms. [YOGESVARA]
315. The fields where sesamum has ripened
 and now lies dry delight the doves;
 the mustard turns to brown,
 its flowers giving way to fruit;
 the wind scatters the hemp
 and makes the body shiver with its drops of sleet;
 travelers, quarreling in empty argument,
 huddle about the public fire. YOGESVARA
316. The mustard sways with branchlets
 weighed down by spike-shaped pods;
 children standing underneath the tree
 can pick the jujubes from the bending branch;
 the Puṇḍra sugar cane, its joints appearing
 from the loosening of the sheath in ripeness,
 spits forth its juice beneath the hand-turned press. VĀCASPATI
317. The moon bears likeness
 to a frightened woman's face;
 the sun's weak glow
 is like a bankrupt's order.
 The dungfire is as gentle
 as a new bride's wrath,
 the winter wind as cruel
 as a hypocrite's embrace. ABHINANDA?

318. The warmth of their straw borne off by icy winds,
time and again the peasants wake the fire
whose flame dies ever back, stirring with their sticks.
From the smoking bank of mustard chaff,
noisy with the crackling of the husks,
a penetrating odor spreads
to every corner of the threshing floor. YOGĒŚVARA
319. Only the berries, red as loving cuckoos' eyes,
revealed within the seedpods opening in ripeness,
mark out the fruiting vines of *guñja*,
which in all else perish, leaves and tendrills withered
by the frost of death. SĀVARṆI
320. With leaves as smooth as parrots' wings
and bud as long as a young girl's hand,
the crocuses are brilliant
with color given them by winter.
The charming clumps burst everywhere
with green and red and dusty buds
and sharp scent calling to the bees. ŚATĀNANDA
321. The beanfield is bare,
the grass-green color of the barley fades;
beside the village the lentil patch is gray,
the *yamānī*, smiling white.
The fennel is in flower,
the mustard bears its seeds,
the orach is bright green
and the coriander grows in clusters. ŚUBHĀṆGA
322. The jujube first was almost white
and then was touched with yellow;
later, as its ripeness grew,
its body turned to red.
But now as it begins to dry, it shrivels
and furnishing no fragrance to the woods,
it goes to tastelessness.

Section 14

KĀMA

1. The present Section honors Kāma, the god of physical love. But the god's honor extends further than these eleven verses. Kāma's name and attributes appear throughout the anthology and no character of Indian fancy is given more epithets by the poets than he. As a guide to modern readers I collect below his epithets and attributes from the text of two Sections only (8 and 14) of the anthology. In the individual translations I have not always rendered them literally.

2. Kāma (160, 326, etc.) is called the Mind-born or Heart-born (*manasījanman* 325, *manojanman* 166, *saṃkalpabhava* 329) and the Churner of Hearts (*manmatha* 168, 179, 330). In kindly mood he is called Remembrance (*smara* 155, 161, 169, 186, 323). When roused he is called the Intoxicator (*madana* 180, 188).

3. He is the Bowman (*puṣpacāpa* 332, *kusumadhanus* 178), for like his Greek counterpart he shoots arrows at the hearts of men (166, 179, 330, 331). His arrows are five (153, 180), whence he is called He of the Five Arrows (*pañcabāṇa* 324, *pañcamargāṇa* 153, *asamaśara* 171), each of them a flower (326, 327), of which the most compelling is the mango sprout (169). They are shot from a flower bow (331) stretched with a string of black bees (331), whose buzzing is the twang of the bow (186). The poets ornament the imagery of bow and arrow by still further fancies. The arrows may be taken as the sidelong glances of women shot from arched eyebrows (324), or, more philosophically, as the five object-qualities of the senses (331).

4. With these weapons Kāma conquers the three worlds (325, 331, 332). His banner is emblazoned with the image of a crocodile or a fish, whence he is the Crocodile-bannered (*makaraketana*, 333) or He of the Fish-standard (*mīnadhvaṇa*, 789). It is for this reason that women paint the outline of a crocodile in musk or tumeric on their cheeks and breasts (see note on 389). In his wars and pleasures Kāma is accompanied by his two wives Rati (lust, sexual delight: 326, 329)

and Prīti (pleasure: 326), and by his friends Spring (178) and the moon (327). His messenger as well as friend is the South Wind (162, 170, 174).

5. Only once did Kāma suffer defeat, when he attempted to shoot his arrow at Śiva in meditation. For this act of insolence he was consumed by the fire of Śiva's third eye (171 and see Intr. 4, par. 12). In memory of this destruction Kāma is still called the Bodiless (*anaṅga* 175, 325, 328, *adeha* 331, *vitānu* 172). But the defeat was temporary. Śiva was later wed to the mountain princess and in his androgynous form (*ardhanārīśvara*) has even made her into the left half of his body. At this Kāma laughs heartily (323, 326, 327, 328).

6. For the pre-classical origin of some of these epithets, see Sten Konow, "Anaṅga, the Bodiless Cupid," *Festschrift Jacob Wackernagel*, pp. 1 ff.

323. "So now this Śaṃkara, whose asceticism is known through
all the world,
fearful of absence from his mistress, bears her in his
very form.
And they say that we were overcome by him!"
Victory to Love, who with these words
presses Prīti's hand and falls to laughter. NĪLAPAṬA[HA?]

324. Shot from a stretched eyebrow-bow;
more beautiful than bees on waterlilies,
and swift as spotted antelope;
with pupils for their cruel tips to pierce the hearts of men;
feathered with the long angle of an eye
and hurtful with smiling venom:
may these, a woman's sidelong glances from thick lashes,
these hero-quelling, world-subduing arrows
of the five-arrowed god, protect you. MANOVINODA

325. Bodiless he is and with a bow of flowers,
with flower arrows, too, that do not touch;
but such is his art at will to work great wonders
that at one blow he strikes the world to heart.
Long live the mind-born god, with fiat
honored by all creatures. MANOVINODA

326. Lord Śiva, though his foe . . . ,
 still keeps a woman at his side;
 his is the single cup
 of immortality in heaven;
 the moon is his friend, and his flowery arrows
 need only touch the hearts of men to find the quick;
 his wives are Pleasure and Delight:—
 the power of Love in everything is more than human.

MANOVINODA

327. Hail to the family priest of womankind,
 who consecrates them for the sport;
 to the disembodied boon companion of the moon,
 who with his flowered arrows
 overcame the god of gods;
 hail to the stage director of the play of sex.

RĀJAŚEKHARA

328. I praise the god, who though bodiless,
 by using the lotus eyes of women
 has roped the world securely in his far-flung noose;
 who forces even upon Śiva,
 though he wears the ascetic skull and ashes,
 consecration in the ritual of bowing
 before the feet of the love-angered Pārvatī.

LALITOKA

329. Long live he who is born of fancy,
 the bee who hovers at the lotus mouth of Lust,
 the god whose dwelling is in the glances
 of the eyes of women who are deep in love.

DĀMODARAGUPTA

330. Behold the skill
 of the bowman, Love;
 that leaving the body whole,
 he breaks the heart within.

331. Whose bow is a garland, whose string are buzzing bees,
 whose mark is women, and who shoots the heart
 with arrows five, the qualities of sense;
 may he, who bodiless has yet the strength
 to conquer all the world, may Love,
 who lives in women's glances, lead you to your loves.

332. Hail to the bowman, the presiding deity
of the wanton sports
of lovely women made by wine unsteady
and by passion unrestrained;
for whose victory, as Love embodied, of the world,
there be three special adjutants:
garlands of flowers, the moon, and alcohol. UTPALARĀJA
333. I praise the consecration of the god of love,
which wins the victory from the best of other rites.
No priest need be invited;
the sacred image is one's mistress;
the acts of worship: looks, embraces, kisses;
and the gift, oneself. VALLAṆA

Section 15

ADOLESCENCE

1. All but one of the following verses deal with the adolescence of women. Verse 353 describes a young boy. Most of these verses are in the form of *svabhāvokti*'s, that is, of miniatures delineating the traits of the subject in images that are most of them traditional and often repeated word for word.

2. Of the physical descriptions the images are these: a new playfulness or gracefulness appears in the girl's eyebrows (334–335, 339, 349, 358, etc.); her eyes lengthen (334, 351), gain in maturity or self-confidence (336, 347, 380), lose the naïve honesty of the child (375, 383) and assume the sidelong glances of womanly shyness and coquetry (335, 345, 349, 351–352, etc.). The cheek pales (341–342, 361); the voice trembles (362, 367), and the girl's words, now rarer (376), are full of hints and double meanings (*chekokti* 335, 346, 348; cf. also 334, 358, 367, 383). Over half the verses speak of the budding breasts or of the lessening groove between them. The waist grows thin (355, 376, 379, 380) or is constricted by a corset (373) and the three folds appear upon it (352, 356, 361, etc.). The *romāvalī* appears (338, 363); loins and buttocks grow heavier (343, 375–376, 379–380; 341, 345, 347, etc.).

3. Of these traits the *romāvalī* calls for explanation to a non-Indian audience. What is meant is the vertical line of body-hair growing for a few inches above the navel. Being noticeable only on a woman of light complexion and very black hair, it was taken as a sign of beauty. Its popularity as a subject of poetry may also derive in part from the southern custom of wearing skirt and short bodice in such a way as to leave the midriff bare. For the spread of this costume to the north in late classical times see Ghurye, *Indian Costume* pp. 133–134.

4. More charming to modern taste are the verses which take notice of psychological traits. The romping of childhood is over (343, 352, 356); the young lady now walks slowly, with grace and dignity (355, 358, 367, 376, 383). She has no more use for dolls (348), but spends her time before the mirror (346) or listening to the love-stories of her older

friends (339, 346, 369, 374). She is between two ages, which gives her actions a charming ambiguity: half shy, half desirous (339, 344, 357, 366, 368, 369, 372). She restrains her laughter (348, 358, 360), but how delightful is her quiet smile (358, 376). Who can understand her but her own playmate (354), and to her she pours forth the new troubles and hopes that stir in her heart (350, 381). The god of love is just awakening in her cool body and is still confused with sleep (359).

334. Now comes a certain grace of eyebrow,
a new development of eye,
and the curve of breast appears
at youth's commencement;
while in the child's voice
the note of love sounds clear,
composed, one knows not which to say,
of nectar, honey, or of bliss.

VĪRYAMITRA

335. No longer do they leave their locks disheveled,
but study how to braid their hair;
they tend their teeth and knot their skirts,
grow fond of amorous practice with their brows;
the motions of their eyes become oblique;
their words acquire ambiguity:
each moment shows a progress in coquetry
as childhood slips to youth.

RĀJAŚEKHARA

336. Young maidenhood has set its mark on every limb
but specially skillful is her eye's maturity,
which comprehends from him she deigns to view
his every expression
and publishes the feelings of the seer herself
to him found worthy of her sight.

RĀJAŚEKHARA

337. Like to a pair of saffron-coated cymbals
belonging to the dancer, Youth,
her budding breasts are round and swelling at the center
and keep some distance yet between their sides. LAḌAHACANDRA

338. On the midriff of young beauties
shines the sweet *romāvalī*
like Love's banner planted at the founding
of his new city, Youth.

LAḌAHACANDRA

339. Of girls no longer children,
 their eagerness for things of love
 beginning now with adolescence,
 how sweet the eyebrow's play, though slight
 from natural shame and fear of elders.

GUṆĒŚVARA

340. This is no budding breast
 with standing nipple and expanding sphere,
 but rather, say, a saffron-colored cymbal
 used by the actor Adolescence
 as prologue to the play.

341. Her buttocks vie in their appearance
 with an altar made of polished pearl;
 her cheek grows somewhat pale,
 equaling *madhūka* buds in beauty.
 As she enters on young womanhood
 how perfect is her body just rising from a sea
 of loveliness compounded of thick saffron.

342. Her breasts have blossomed;
 upon her cheeks comes something like the luster of
madhūka flowers,
 while beauty half-awakened lies upon her lip.
 Womanhood approaches, and her body, taking shape,
 is tinted with a sirup of ambrosial loveliness.

343. No more running out of doors!
 No more romping!
 What, still these games of childhood!
 Why daughter, look, your petticoat,
 stretched by these swelling loins,
 will burst at any moment!

344. Her answer hovers close to love
 but still denies it;
 though spoken, still is half concealed.
 You beg and beg her for her face;
 she half decides to give it, half to turn away.
 A fawn-eyed lass between her childhood and maturity—
 how sweet in flavor her ambiguous innocence!

LAKṢMĪDHARA

345. Her buttocks seek their glory but yet they have not
 gained it;
 her breasts swell at the sides
 but her chest is not yet grooved by their division.
 The mark of a coquette flashes within her eye
 but for a second's space, not yet to stay.
 What gains more victories than these,
 the first beginnings of young womanhood?

346. She longs to hear of gambling games of lovers;
 in learning double meanings takes delight.
 She holds a mirror ever in her hand,
 and acts the teacher to her crowd of friends.
 Anxious to copy grown-up women's conduct,
 she's yet too shy with youth.
 There is a charming progress of coquetry
 as womanhood begins. [RĀJAŚEKHARA?]

347. Her glance, though graced by childishness
 makes trial each moment of a woman's ways;
 her figure is as yet unchanged,
 but shows a hint of richness in the breasts;
 her buttocks are not heavy, but assume a sharper curve.
 What more delicious sight than is the body of a maid
 when first she takes to love!

348. She wears her bodice buttoned to the neck;
 she indicates her laughter only by gestures of her
 hands and fingers;
 she is tired of playing with her dolls.
 Her glances are oblique;
 her words grow full of double meanings.
 In every part appears the charming progress of coquetry
 as childhood slips away.

349. Her armpit forms her bosom's new frontier;
 her tender glance steals from the corner of her eye;
 her eyebrow too has learned to dance a bit
 at her bright smiles and ambiguous words.

The ways of love are forming in her heart;
 her limbs are clothed in beauty:
 there is a new and winning way about a lass
 as young womanhood creeps on.

350. Many and many's the time in the mango grove
 the hollow of my ear has drunk the cuckoo's song.
 Today, though, as the sound approached
 I shook in every limb.
 My heart was sad, a trembling seized my eye.
 Why thus, sweet friend, I prithee why?

BHOJYA-DEVA

351. Her eye grows somewhat longer
 and now and then casts sidelong glances;
 her figure is less apt to motion,
 now pregnant with these budding breasts
 that soon will grow to greatness;
 her buttocks like the waxing moon do gain in weight:
 adorable is the body of a fawn-eyed maid
 as it casts away its childhood.

352. Her hips have gained in heaviness;
 the three folds form along her waist;
 shyness increases in her heart,
 her former romping vanishes.
 Her breasts have blossomed forth,
 her eye begins to turn aside:
 the body of the slender maid grows beautiful
 as childhood slips away.

353. The women fain would deck him in their ornaments,
 thinking him still a child,
 at which he buries his wish within his heart
 and shows disinclination;
 and if in the absence of the others
 one looks tenderly upon his face,
 he lowers his head and smiles!
 Such is his way,
 clothed in the beauty of his adolescence.

VALLAṆA

354. Too shy to give an opinion,
 when asked she shakes her head;
 she entrusts the whole of what she does and what she thinks
 only to her dearest friend.
 And yet she's quite a scholar in the art of flashing glances
 and her every limb is marked out for the art of love.
 Ah, but this lass is at a charming turn of age.
355. Liveliness, abandoned by her feet,
 passes to her eyes;
 her hips reject the slenderness
 that now her waist assumes;
 her torso wins companions in her breasts;
 her face, however, stands alone without compare.
 Thus adolescence brings about
 exchange of attributes in all her limbs. [RĀJASEKHARA]
356. Upon this river with its triple wave
 her childhood perished with her childishness;
 in memory whereof these funeral mounds,
 her alabaster breasts, have been erected.
357. Their every limb is softened at maturity,
 its elements of hardness gathering to the breasts;
 while wakening to tender love, they alternate
 between propriety and boldness:—
 nothing else can equal the flavor and the mood
 of early womanhood. MURĀRI
358. The graceful curve of eyebrow,
 the eye which turns a few degrees aside;
 the indolent gait and secret smile upon the cheek,
 the crooked clever words:—
 it's not from teacher, parents, nor from book,
 but by herself a young girl gains this mastery
 of all the arts of love.
359. Her body is an island washed by constant waves
 from the ambrosial sea of beauty;
 here have the parts of early youth conspired

to build a pleasure-house of graceful vines,
in whose cool shade the blessed god of love,
just wakening, is drowsy still with sleep.

VĪRYAMITRA? [BHIKṢU?]

360. Her eyebrow grows more graceful,
she trains her mouth in little smiles;
as maturity begins
her glances take to crooked ways;
and now still farther every day
her swelling hips stretch out the jeweled girdle. RĀJYAPĀLA

361. Her waist is perfect with its triple fold,
her torso indolent from weight of high and swelling breasts
that know no separation.
Her cheek grows white:—
of this maid with innocently flirting eyes
who harbors youth as sacred guest, the body
has taken on the charming hue of saffron-paste. VAJRAMUṢṬI

[Verse 362 is treated in the Notes.]

363. This maiden undulant with shimmering triple fold
on which like river-moss floats the *romāvalī*:
surely she is the Benares of salvation
for the hearts of men;
since here are seen on the banks of her upper body
two funerary mounds constructed
by Youth, the architect, in loving memory
of her past childhood and its childishness. BHAVA

364. Her budding breasts have left somewhat
their childhood friend tenuity;
her midriff shows desire
for braceleting with triple fold;
upon her lower parts there comes
an aptness, quite unaided, for enticing play:
indeed, the charms of love have set their mark
on every limb.

365. That the waves of beauty circle out
to the shore of every limb
and the smooth clay of her loveliness
shows tremors;
that the two smooth globes of his cranium
just merge above the surface:—
these lead me to infer that the young elephant of love
has plunged into the pool that is her heart. [VIDHŪKA]
366. My heart remembers my beloved,
how, making many a pretense, she ran away;
how her friends arrested her and brought her back by force
and set her on the counterpane;
how she started and had fain refused
the new game of tumbling;
and how her fear at last was softened
by sweet experience.
367. Her smile half innocent,
her wealth of sweet and hurried glance;
the quavering of her voice
and her taste for new and playful turns of phrase;
her way of walking, fragrant with budding gracefulness:—
what is there fails to charm the heart
as a girl is reaching maidenhood? [BHARTṚHARI COLLECTION]
368. There's fear and curiosity;
there's bashfulness and also there's desire.
A young girl's heart toward the one she loves
is never pure and simple.
369. She visits with older and more daring women
and listens to them talk of their adventures,
which afterward she acts out for her younger friends
with many a skillful gesture.
She has met a lover whom her heart desires,
but still she goes not to him.
Such is the young girl, but just by being thus
she's all the more attractive.

370. She stretches. Her arms voluptuously raised
 describe a graceful arch,
 to which her hands with fingers interlaced and motionless
 add the entablature.
 What should it celebrate, this arch,
 if not the entrance of the mindborn god? ŚATĀNANDA

[Verse 371 is treated in the Notes.]

372. On her young body rise the breasts,
 a gracefulness appears,
 the joints grow smooth and eyebrows curved,
 the childish form is lost.
 Within, a hint of love; without,
 a greater share of modesty.
 Slowly her eyes begin to dart their sidelong looks
 and all is glorified. RUDRA

373. The lovely creature now observes
 her navel's depth;
 with sidelong glance she notices
 her buttocks' fair increase.
 In secret she torments her waist with stays;
 and yet she clings to shyness
 as to an ancient friend.

374. When the young girls, curious of each others' love-affairs,
 begin their talk of love,
 her body stiffens, the prickles run along her skin;
 from which I guess that this gazelle-eyed novice
 has rendered blessed some consecrating priest,
 some devotee of carnal paradise,
 by her initiation. NARASIṂHA

375. Her limbs appear to swim
 on a clear and crystal sea of beauty;
 her breasts and buttocks burgeon to their full extent;
 the graceful motions of her eye
 dispel for good her childish innocence:
 indeed, the fawn-eyed maid
 is well acquainted with young womanhood. RĀJAŚEKHARA

376. The gait is slow; loins thick; the waist is small;
 the curve of breast is sharp; few words and charming smile;
 the eyes dance gracefully beneath the moving tendrils
 of the eyebrows:—
 what has become of the child and whence
 has this fair creature come before my eyes? SUDDOKA

377. A sweetheart and a vine
 attract more when in bud,
 and if a full-grown bee should top the bud,
 are quite unequalled. GOBHATA

[Verse 378 is treated in the Notes.]

379. Such steep breasts
 has the body of this fawn-eyed maid,
 so deep a waist, such swelling loins!
 Who can fail to stumble?

380. Upon her face the eyebrow learns to dance with just a
 portion of its line;
 the eyes grow somewhat more mature;
 her breasts begin to bud;
 her waist grows daily slim, her loins grow thick:
 bit by bit on every limb
 Youth lays an earnest for his close companion, Love.
 RĀJAŚEKHARA

381. Last year, dear friend, and the year before the last
 the sweet wind blew from Malabar
 and the cuckoos sang.
 But my heart was never restless
 and all to no avail,
 as it is this spring. UTPALARĀJA

382. As childhood falters like a king defeated
 and maidenhood with its treasures of delight arises
 like a conqueror,
 it is as if intoxication vied in growth with Love
 to unfold the flowers of gracefulness upon her body.

- 383.** Her glance has left straightforwardness;
the sense of fair and equal play is giv'n entirely to her breasts;
her footsteps lose their haste; she smiles
now only by the graceful motion of an eyebrow.
Her words are no more true by nature,
for now that childhood has been sent upon its way
there comes upon the fawn-eyed maid
a new burgeoning that bears the seal of Love. RĀJAŚEKHARA

Section 16

YOUNG WOMEN

1. Despite the title the criterion of selection in this section is not a particular stage in the life of women as in Section 15; neither is it a particular relation in which a woman stands to her lover or husband as in the following sections. Rather, there have been collected here various verses dealing with the sexual attractiveness of women in general.

2. Usually it is the physical charms of women that are described, and for these charms the same similes and metaphors are constantly repeated. The woman's body is a golden staff or golden vine (387, 388). In over half the verses her face is a full moon or a lotus. Her eyes are waterlilies (*kuvalaya*, *nīlotpala* 390–391, 409, 418–419, 426, etc.), the darkest of Indian flowers. In this connection it may be worth informing the stranger to Sanskrit poetry that by the color of the eye the Sanskrit poet refers to the pupil or sometimes to the white and pupil, never as we do to the iris. Her eyebrows are Love's bow (419, 457). The breasts are likened to golden jars (388, 392, 400, 407), to the protuberances over the frontal sinuses of an elephant (413, 424, 426), or to cymbals held by the dancer Love (399, and cf. 337, 340). The stock metaphor for a woman's thigh is the stem of the plantain or banana tree, this being round, tapering and extremely smooth. But to list such similes for all parts of the body would be tedious.

3. In like wise, there is a stock of fancies and apostrophes which are repeated over and over. The woman's glance revives the god of love after he has been burned by Śiva (395, 455), or forms Love's chiefest weapon (403, 441). A whole series of verses plays on the fancy of her creation (397, 402, 404, 433, 440, 442, 446, 448, 456, 457, 464): special ingredients must have been used; the creator must have encountered strange difficulties. One such verse (456) by Kālidāsa shows real passion: the old creator, busy with his Vedas, could never have made her at all. And the imitation of this verse by Bhavabhūti (446) is still charming.

4. But originality was sought in other ways, by striking figures of speech and by puns. Of these the section shows a considerable variety;

and since such matters were held to be important by the poets themselves I have called attention to at least a few of the tropes in the notes: *adbhutopamā* (387–388), *saṁśayopamā* (390), *bhrāntimān* (391, 409, 433), *vyatireka* (396), *pratīpa* (400, 450, 457 and cf. 396). Favorite puns are the words *maṇḍala* ('province,' or 'circle of the breast'), *kara* ('hand,' or 'taxes'), *guṇa* ('virtue,' or 'necklace string'). These and others are used in verses 393, 417, 429, 436, 437, 461–463. Perhaps the most skillful of the poets in all the tricks of the trade is the Buddhist Dharmakīrti, the identity of whom with the famous philosopher of that name can scarcely be doubted; see General Intr. His use of poetic convention to prove Buddhist dogma in 440 is delightful. And yet Dharmakīrti was also capable of writing with great feeling, as may be seen in 454.

5. A number of objects closely connected with the sexual attractiveness of women come in for poetic treatment: the pearl of a necklace (408), a bodice (412), a golden girdle (416), a lute (422).

6. Verse 434 describes pregnancy, which to the credit of Indian taste has been given poetic treatment not seldom in Sanskrit, for which see the notes on the verse in question.

7. Not so typical, but among the best of the verses from the viewpoint of poetry, are the psychological insights of 384 and 424 and the passion of 427.

384. These charming women who practise virtue
but have a hankering for sin;
who would rather give their lives
than give a full glance of their eye to a lover;
whose rule is prohibition
even in regard to what they most approve:—
may they, whose nature differs thus from all the world,
be kind to you. VITTOKA [S. VIBHOKA]

385. A pearl necklace at her throat,
powder of white camphor on her breast;
sandalwood ointment on her limbs
and lotus stems about her wrist:—
this slender damsel in the night,
clad in shimmering robes of silk
shines like the goddess of the cool-rayed moon
slipping to earth as it mounts its zenith. [RĀJAŚEKHARA]

386. The graceful tripping of young women as they come and go,
the oblique glances of their eyes,
their soft sweet words:—
these are Love's weapon; he needs no magic.
387. I saw a golden staff wandering in the park.
on which a wondrous lotus ever bloomed;
herein two bees; above, a moon half-full;
and still above, massed darkness,
which yet remained both day and night. VITTOKA [S. VETOKA]
388. Two *kapittha* fruits appeared on a golden vine;
transformed in time into palmyra nuts,
then grew to touch each other;
still later, rising in equal grandeur
they ripened to the clear-cut form of golden jars:—
where shall we say this marvel may be found?
VITTOKA [S. VETOKA]
389. The face of the pretty lass,
painted with smiles for moonlight
and with musk ornament for the moon's mark,
robs the moon of its charm.
And what beauty is there in the moon
compared to the incomparable luster of her lip
and to these her prudence-stealing sidelong glances? YĀGOKA
390. Is this some marvel, or is my mind confused,
that there should be a moon here where there is no sky?
And here are wonders more, I think,
for in the moon are two dark waterlilies. ŚRĪ HARŚAPĀLADEVA
391. One of the gatherers of flowers has often been deceived
by her eye's reflection in the pool;
so that now she hesitates to put her hand
to the dark waterlily. DHARAÑĪDHARA
392. For the celebration of Love's entrance
into the new palace of her body,
skillfully constructed

by the craftsman, Youth,
her breasts have been erected as the festival jars
which bear the sprays of loveliness.

[Verse 393 is treated in the Notes.]

394. Upon her flesh as golden as a golden champak flower
the *romāvalī* of early youth spells beauty,
like to a panegyric written on gold plate
in honor of Love's conquest of the world.

395. I sing the praise of lovely-eyed women,
victorious over three-eyed Śiva,
who by their glances resurrect
that Love which he consumed by his. [RĀJASEKHARA]

396. Behold the risen face-moon of my darling,
wherein the only blemish is
that I've compared it to the blemished moon.

397. As the creator formed her countenance,
a full moon such as never had been seen,
surely he must have been ill-seated
from the closing of the lotus that formed his throne.

ŚRĪ HARṢADEVA

398. Cast not the single mass of darkness backward;
let loose your deer and take his limpid eyes:
that is, oh moon, if you would imitate exactly
the face of my long-eyed beauty
with its tossing curls and dancing glances.

399. The lunar disc has doubled
in casting its reflection on the pair of polished breasts
of the gazelle-eyed damsel,
and seems to form a set of bellmetal cymbals
raised for the holiday dance of Love,
trembling with bliss, that now begins.

VASUKALPA

400. If her plump thighs, her charming lip, her close-set breasts,
if her face-lotus, play the conquerors;
then killed are a pair of plantain stems, killed the
bandhūka flower,
destroyed are two gold jars, and broken is the moon.

401. Whatever the gods with so much effort
gained from the sea
may all be found
in the faces of fair women :
the flowers of paradise in their breath,
the moon in their cheeks,
nectar in their lips,
and poison in their sidelong glances. LAKṢMĪDHARA
402. Methinks this slender damsel,
with her tremulous eyes and alluring breasts,
was made from the liquefied essence of the moon
by a creator most skillful in his art.
How else should she possess
such repletion of warm beauty,
while the Nightwanderer, losing his figure,
is reduced to a simple line? SUVARṆAREKHA
403. He has no body; five flowers are his arrows;
his bow is made of blossoms
and his bowstring but a fragile line of bees.
With such gear how could Love expect to conquer all the
world,
had he not an unfailing weapon
in gazelle-eyed women? AMARASIMHA
404. The folds of her waist are the exudation of allurement
from the three interstices of the creator's fingers,
as he balanced her within his fist,
adding weight to loins below and breasts above.
405. How can you undertake to take
the savor out of life,
to leave the world in darkness and her relatives
a refuge only in their death?
You would unpride Love,
unjewel the universe
and, robbing man the reason of his sight,
transform the earth
into a weary desert. BHAVABHŪTI

406. In the houses of the rich, pet parrots
 beg their food with ever new and lover-like expressions,
 embarrassing the women-folk.
 “Polly wants a parrot-plum white as your cheek!”
 “Pretty girl, Polly wants a cherry red as your lip!”
 “Polly wants a *jambu* black as your hair!” VĀKKŪṬA

407. What need to paint this dear cheek with southern lines of
 musk?
 It is already perfect with its fine hair,
 black as *dūrvā* grass, rising in horripilation.
 The recent wounds left by your lover’s playful hand
 give sufficient luster to these jar-like breasts;
 the necklace is supererogation. VĪRYAMITRA

408. Let a man gather merit in the world
 that he may be reborn as a raindrop;
 by his past virtue a cloud may then take him
 and place him in an oyster’s mouth;
 thence his worthiness may bring him to such transformation
 as, refulgent, to play upon your swelling breasts. ACALASIṂHA

409. It’s not a waterlily, but her eye;
 no lotus, but her face;
 and this is no *bandhūka* blossom,
 but her lip which bears the flower’s selfsame pink.
 I too did err at first, oh Bee;
 how much the more should you.
 But give over your effort. Leave them, leave;
 you work in vain. [RĀJAŚEKHARA?]

410. The lotus and the moon
 each seek to imitate your face,
 for it is Love’s victorious weapon
 and cynosure of every eye.
 Hence comes their rivalry
 and hence the cold-rayed moon
 forbids the lotuses to blossom. DHARMĀKARA

411. You have not seen my mistress' face, *cakoras*,
its charms arranged by Love himself;
for had you seen its perfect loveliness,
how could you relish still the taste of moonlight?

[RĀJAŚEKHARA]

412. They say that those that are pierced by steel
go straight to heaven.
They say well,
for a bodice, pierced but by a needle point,
has reached your breast.

413. Your breasts, oh slender maid,
resemble an elephant's cranial lobes.
You are, as it were, a pool
shaken by the elephant, Youth, who plunges therein.

BHĀGURA

414. Dancing-eyed damsel, the mindborn god
must have filled your heart with his flowery shafts.
How else should your breath bear such rich perfume,
not artificial but sweet in its very nature?

415. Fair one, we perceive that the Creator
first dug your navel, a deep foundation pit,
whereon to set the *romāvalī* as pillar.
Then fearing lest your slender waist might break
beneath the weight of these two breasts,
he clamped it with a triple fold.

416. "First I was cut with knives, then ground upon rough stones;
I was cast into flames and plunged in water;
it is by merits of such sort that I have won
my place upon a fair maid's hips."
So sings the jingling of the golden girdle.

[Verse 417 is treated in the Notes.]

418. When by the damsel's face the moon was conquered,
his wife, the waterlily, burst, it would seem, in anger,
becoming two, that branch in guise of eyes
from the stem that is the damsel's nose.

RĀJAŚEKHARA

419. Her eye surpasses the waterlily
with its iridescent darkness;
her face has the moon for friend
and her eyebrow's arch is brother to Love's bow.
Her line of lip and limb is such
that if Love himself should paint her
he must practise to increase his skill. RĀJAŚEKHARA
420. Since the time he broke the pride of Caṇḍī's husband
Love has moved his capital to the face of fair women.
Deer now graze peacefully in the cool-rayed orb
where the *kāśa*-grass of beauty has grown and flowered. SAROKA
421. Truly insensate is the ocean
that its tide is not stirred by this your smiling face,
tremulous-eyed beauty,
which fills the horizon with the splendour of its loveliness. ĀNANDAVARDHANA
422. You climb upon her swelling breasts
and touch her shapely and alluring thighs.
Nay, more; she puts her arm about you,
her hand delighting you with skillful stroke.
Oh, stem of the lute, for what austerities
are you rewarded thus? VĀCASPATI
423. Cherry-lipped maiden, this is no lip,
on which we see fresh scarlet;
nor are these teeth, fair-smiling lass,
that shame white jasmine.
Rather, I think, this is a seal,
beautifully drawn with bright minium,
and this a treasured store of pearls
sealed by King Kāma. KAMALĀDHARA
424. These are plantain stems; this pair, an elephant's cranial lobes;
here is a lily to toy with; and clearly here the autumnal moon.
But what does the world take to be of surpassing beauty in a
graceful woman?
That there is in her something ever subservient as it were,
and yet, as it were untamed.

425. How should the moon, delighter of man, be not blessed,
when by three phases he reaches so high a goal?
When new he outshines a damsel's eyebrow;
when at half, her forehead;
and when full, the whole beauty of her face. VĀMADEVA?
426. What is this new river of allurement
where waterlilies float together with the moon?
The cranial lobes of an elephant rise from its depths,
and in it grow the trunks of plantain trees and stems of
lotus fiber. ŚRĪ VIKRAMĀDITYADEVĀ
427. She is Good Fortune dwelling in my house;
a pencil of ambrosia to my eyes.
Her touch upon my body is an ointment of sandalwood;
her arm upon my neck is smooth and cool as pearls.
What of her would not be dear,
were there not that which I cannot bear: her absence.
BHAVABHŪTI
428. Such wealth of buttocks would slow the walk of anyone;
the curve of your breast, sweet lass, would carry off even
another's heart.
The dark lily which serves as arrow in the hand of Love
is a derivative of your eye;
your face is the finished image of which the moon is the first
draft,
bearing the mark yet of erasure. VALLAṆA
429. Her breasts are brother kings, equal in nobility,
reared together till they have reached the same altitude
of fame;
and from their border warfare these monarchs of vast provinces
have gained a cursed hardness. BHĀVAKADEVĪ
430. This blossom of the tree of amorousness,
this cache in which is hoarded all ambrosial bliss;
God's reward of his creation,
this honeyed pencil for the eyes of men;
this cascade in the pleasure of King Love,
this high tide of the sea of gracefulness:—

Whose, blessed that he is, is this gazelle-eyed creature,
this ultimate of beauty?

HIMĀṆGA

431. Shall I call her an eyesalve of ambrosia or the ocean of
loveliness?

Shall I name her the guardian beauty of waterlilies or the
vine of amorousness?

As I look upon the radiance of this maid of fawn-like eyes,
I look upon all else within this weighty world
as nothing but dead weight.

432. Enough to drink the lotus of her face,
trembling of lip and bright with moonlight smile.
Why talk of nectar,
except to say what fools the gods,
that led by Indra of a hundred rites, they struggled at the
churning of the ocean
for such a small reward.

433. The Creator made her eye by error for a waterlily,
her face by error for a lotus;
meaning to make a cherry, by confusion he produced her lip.
If god himself fell into such confusion
over every limb of her who is the true canvas of Love's magic,
what sense should we poor mortals make? VĪRYAMITRA

434. The *romāvalī's* thick stem supports
a pair of lotuses, her high and close-set breasts,
on which sit bees, the darkening nipples.
These flowers tell of treasure
hidden in my darling's belly.

435. The very name makes one happy,
the attainment thereof makes even earth like heaven
and everything is set at naught by joining therewith limb to
limb;
a rival of ambrosia, ever waking in the hearts of lovers,
the one marvel of which they never doubt:—
it is something quite unique, this thing, a mistress.

[Verses 436, 437 are treated in the Notes.]

438. A young man, seeing the breasts of a pretty girl,
shakes his head.
Is it admiration,
or is it to extricate his glance from the narrow interval?

PĀṆINI

439. On what mountain,
for how long,
and of what name was his austerity?
I mean this little parrot's,
that he should bite into a cherry
as pink as is your lip?

[DHARMAKĪRTI]

440. Had the Creator once seen her he would never have let her go,
this gazelle-eyed beauty
with face as golden as saffron-paste.
Again, had he closed his eyes he could never have made
such features.
From which we see
that the Buddhist doctrine is best:
that all is uncreated.

DHARMAKĪRTI

441. The mind-born god, as he was about to perish
burned by flame from the eye of Gaurī's lord,
looked first upon his useless shaft of flowers
and then in anger made an all-compelling weapon,
this weapon, whence the fame of fair-browed women,
has conquered all the world.

MANOVINODA

442. The Creator had begun the moon
in the image of my darling's face;
but at the instant of its birth it sent forth streams of light,
a threat whereat the lotus-throne did fold its petals,
thus rendering God's seat unsteady
and causing him to mar his art.

MURĀRI

443. Your face, fair lady,
has tipped the scales against the moon,
to fill whose cold deficiency
the stars come forth as counterweights.

MURĀRI

444. Brahmā, the Lotus-born, originated in their clan;
all through the day, from sunrise on, they furnish bees delight;
to the warm sun they give unswerving adoration.
From such past merits, fair one, lotuses have won
reward in being likened to your face.

MURĀRI

[Verse 445 is treated in the Notes.]

446. She is guardian goddess of a treasure
where all endearments have been heaped,
a palace where is gathered
the most perfect things of beauty.
What went to make her, friend,
were nectar, lotus stems, and moonlight;
and he who put them all together, Love.

BHAVABHŪTI

447. Cast your glance beyond the hedge and guess
what cool-rayed orb is this
that wanders on the earth without its deer.
The *cakoras* of the park, who feed on only nectar,
follow as she scatters moonlight
white as ripened parrot-plum.

RĀJAŚEKHARA

448. How could the Creator have made this beauty—
he who made the moon inanimate,
the plantain stem untimely cool
and waterlilies of a variable charm?
Tell me, does the sun give birth to moonlight?

RĀJAŚEKHARA

449. Unrivalled is her face, this fair-complexioned beauty's,
a moon without a deer, casting forth massed rays
from teeth of crystal-white voluptuously yawning,
the while she adds a halo with her arms upraised
as though to bind the heavy braid
that has loosened from her brow.

450. Cast half a glance, my lady of smooth thighs,
and Cupid may put by his darts;
or let the creeper of your eyebrow stir
and Love shall leave his bow.

Raise that sweet and loving voice
in which the consonants fall indistinct,
and all the lutes that play on earth
shall be adjudged as drums.

[BHERĪBHRAKA]

451. How persistent are the black bees which gather
thinking your hands are lotuses, your cheeks *madhūka* buds
and your eyes dark waterlilies!
They take your lip for a *bandhūka* flower,
and thinking to unite with a parade of friends
they settle on your braid.
Fair maid, how can you guard so many points of error?
[ĀCALA? PĀṆINI?]

452. We have seen a river's waves clad with a streamer of moss
and more than once have looked on rubies mixed with pearls;
but that the moon should lose its mark
while waterlily wakes and sheldrakes cleave together:—
who has seen such as this? VIKRAMĀDITYA? [RATHĀṄGA?]

453. The elements of your body that are pairs can be likened to
each other;
those that are single have no similitude.
This moon is but the wax to the honey of your face,
and the melodious cuckoo, although he catch your voice's pitch
is in his hope deceived
that practice may make imitation perfect.

454. He reckoned not expense of precious substance
nor the infinite pains that he employed;
nor did he stick at firing the hearts of men
who heretofore had dwelt in peace.
And yet, poor lady, she's undone
from lack of lover matched in quality.
What sense had the Creator
in making the body of this slender maid? DHARMAKĪRTI

455. Did the Creator grind all the digits of the harvest moon
and carefully compound them with ambrosia
to make for Love, when Śiva's roar consumed his limbs,
this revivifying medicine? BHATṬODBHATA

456. Who was Creator at her making:—
 the moon with his endearing light?
 Or was it April, giver of fresh flowers,
 best friend of Love?
 How could the Old Ascetic, with interest turned from beauty
 of the senses,
 numb from repetition of the Veda,
 construct this figure that delights the heart? KĀLIDĀSA

457. Where'er her face, there ceases talk of moon,
 and where her skin, alas for gold;
 her eye, the waterlilies lose the contest,
 her smile, and what is moonlight nectar?
 A fig for Cupid's bow if but we have her brows!
 But why say more—the truth is too well known
 that God in his creation shuns tautology. RĀJAŚEKHARA

458. That it cannot reproduce
 my long-eyed darling's face
 is why the cold moon ever reforms its orb
 only to break it.

459. That the moon,
 weighed in comparison with your face, should rise,
 makes clear, my lady of downcast countenance,
 how light it has proved on balance.

460. The moon has taken to religious penance
 to win the contest with your face.
 Worn thin, he sits by Ganges' side
 in the thick tangle of Śiva's locks.

[Verses 461, 462, 463 are treated in the Notes.]

464. Lakṣmi is placed by Viṣṇu the Immovable
 lovingly upon his hair-marked chest;
 Gaurī is borne by Śiva, heaven's Lord,
 androgynous, as half his frame.
 But Brahmā, Lotus-born, methinks is still a child
 and meditates in chastity how best to form
 his future mistress dear in every limb. [RĀJAŚEKHARA]

Section 17

THE BLOSSOMING OF LOVE (*ANURĀGA*)

1. It is difficult in English to distinguish the twenty or thirty Sanskrit words for love. *Anurāga*, which furnishes the title of the present Section, emphasizes more the psychological than the physical side of love between the sexes although the physical is not absent. Again, most of the verses contained here have to do with the blossoming of this aspect of love rather than the full fruit. They treat of the first glances that pass between the lovers, of shyness and coquetry and of the first days of marriage. Occasionally, however, a scene of more mature domestic happiness is included, e.g., 495, 497, and 512, the last a particularly beautiful one. Finally, a few verses (472, 504, 519) might with equal propriety have been placed in Section 16.

2. The favorite particular by which to exemplify *anurāga* is the glance of a young woman and its effect on the man where it lights. We are given descriptions of shy glances (469, 470, 482, etc.), coquettish glances (465, 466, 468, etc.), the loving glance (467, 508), the startled glance (471). The effect of the glance on a young man is likened to that of poison or snake bite (483, 496, 499). At its stroke he trembles and breaks into sweat (486), as Sappho did before Brochea.

3. One must suppose that the language of the eyes was more advanced in ancient India than it is with us. This appears not only from the poets but from the dramaturgists, who from Bhārata on devote minute attention to the portrayal of emotion by the eyes. The rules of propriety in ancient and medieval India limited conversation between the sexes in public largely to formal matters. This was true not only of lovers but even between man and wife; cf. note to 512. In private, men and women might speak as freely as we do; in public they used the language of the eyes.

4. Other gestures of coquetry are mentioned in our verses: a woman's raising her arms to fix her hair (466, 509), her turning backward to look at the young man (465), this sometimes on a pretext (513), the voluptuous swinging of her arms and the motions by which she sets jingling

her anklets, bracelets, or her jeweled girdle (522, 526, etc.). A number of verses, taken mostly from Rājaśekhara's play, the *Viddhaśālabhañ-jikā*, concern the attractions of young women as revealed in their dancing with a yo-yo or ball (see note on 517, also 524–526, 531).

5. In verses 482–485 Bhavabhūti describes in words that have become famous the feelings of a young man at the first attack of love. Other verses speak of the lover's sole preoccupation with the subject of his affection (491, 534) or furnish the hyperboles in which he thinks of her (488, 518, 528, 529).

6. Among the most attractive of the verses are those on the young bride: on her shyness in love (469, 511; and similarly 494, 505 of a young girl before marriage) and of the tragedy of parting with her new husband (532). Amusing are the verses of the Buddhist, Dharmakīrti (477–479, 481, 501), furnishing pious advice against love in one breath and showing the worthlessness of the advice in the next. Other epigrammatic verses of merit are 489, 492, 500.

A few verses are alone of their kind here although parallels exist in other collections, e.g., 493 on a lover's looking at a portrait of his beloved and 514 on a traveler admiring the girl attendant at a public well. To verse 495, on the pleasure of being deloused by one's wife, I have seen only one parallel elsewhere in Sanskrit, *Alaṃkāra-sarvasva*, p. 223.

The poetry ranges in style from artless to highly artificial. In both extremes there is usually present a spirit of liveliness and gaiety. If one were to choose a verse to exemplify best this spirit one might take 498.

465. Placing a hand behind her hip and turning gracefully her waist,
her breast drawn back and chin held close against her shoulder,
she cast at me lovingly two or three sidelong glances
to quench my fever, heavy chains of pearls
in which a central sapphire shone.

466. The glances of your eye,
which stretches to your ear, darker than waterlily,
were enough to steal a heart.
What needs it, pretty lass,
with such ado pretending to bind up your loosened braid,
to show your armpit, camphor dusted
and marked with lover's nail?

467. I would the maiden's eye might fall upon me thus:
first with starting pupil, which then grows motionless;
again, contracting slowly at the angle with a natural grace;
next opening somewhat, and then finally thinning
in a joyful wave of heavy tears. VĪRYAMITRA
468. The fawn-eyed maid with dancing brow and turning face
for long cast sidelong glances at me
showing her meaning and her curiosity.
Like long wreathes they were of *ketaka* petals
mixed with blue waterlilies,
dipped in nectar and well known to Love. RĀJAŚEKHARA?
469. When seen she drops her glance, and though addressed
she makes no conversation.
Brought to the bed, she turns away,
and when embraced by force she trembles.
When her companions leave the bridal chamber
she would fain leave with them.
My new-wed darling by her very frowardness
brings all the greater joy. [ŚRĪ HARṢA-DEVA]
470. After bowing her lotus face in shyness to her knees,
the loving glance is beautiful that comes from lifted lashes;
but when her eyes then drop to the spots of laughter
that mark her cheek,—that is more than heaven itself.
PRADYUMNA
471. She grasped a wild goose, thinking it a lotus bud,
for its head was under water eating of lotus roots.
How she dropped the bird frightened, with eyes wide open
and starting pupils: if you saw it not,
it's you who saw amiss.
472. This the dark girl's full-swelling breast,
oily with saffron paste, is a friend of Love
fit to dethrone his other friend, the moon;
for it too as she drops her cloud-blue dress
is graced with a halo, the surrounding rays
of a tossing string of pearls. MANOVINODA

Sec. 17] *The Blossoming of Love* (Anurāga)

473. Methinks that the creator,
fearing either breast or loins might want,
did seek to gauge them by taking in his hand her waist.
How else had there appeared therein
still wet with loveliness
his finger marks, the triple fold? MANOVINODA

474. A friend of Love, a moon
wherein musk painting makes resplendent mark,
wherein also the rising sun of laughter
paints the directions:
such is the face of this dark maid, who adds thereto
the midnight of her hair and strand of starlike pearls.
MANOVINODA

475. Her body is a pond,
her face thereof a lotus and her arms the lotus stems,
her loveliness the water and her triple fold the wave.
Therein a strong young elephant,
no other than my heart, has plunged,
but caught fast in love's quicksand will never rise again.

476. My eyes with difficulty pass her thighs
to wander long in the land about her hips,
then at her waist, uneven with the triple fold
become quite powerless to move.
But now at last, like travelers parched by thirst
they've climbed the mountains of her breasts
and see at last what they had hoped,
their counterparts, her eyes, that flow with tears.
ŚRĪ HARṢA-DEVA

477. Since congress with your mistress will be short,
like to a dream or jugglery,
and end in disillusion, stay away!
Though I reflect upon these truths a hundred times
my heart forgets not the gazelle-eyed girl.
DHARMAKĪRTI [ŚILHAṆA COLLECTION]

478. Knowing that 'heart' is neuter,
I sent her mine;
but there it fell in love;
so Pāṇini undid me.

DHARMAKĪRTI

[Verse 479 is treated in the Notes.]

480. She's lovely, young, small-waisted,
she's innocent, she's fair of face.
So goes the incantation which my heart repeats,
sick with love and longing to make love
to her who is away.

VĪRYAMITRA

481. She is the child, but I the one of timid heart;
the woman, but I the coward;
her hips are heavy, but it's I who cannot run;
the high and heavy breasts are hers, but it's I am weary.
A wonder it is that in everything
I have grown subject to another's weaknesses.

DHARMAKĪRTI [AMARU COLLECTION]

482. Her glances first came hesitant and sidelong,
then soft and shy with love;
a while they rested on me motionless,
then slowly turned away.
Her pupils widening behind long lashes
told of the admiration that she felt.
My heart, poor thing without defense, was captured,
cut up, swallowed,
and now is lost for aye.

BHAVABHŪTI

483. The maiden left,
with face upon her turning neck like lotus on a bending stem.
The glance she cast from curling lashes,
ambrosia mixed with poison,
cut deep within my heart.

BHAVABHŪTI

484. I have no clear knowledge of what is before my eyes;
even of what I've always known my memory plays me false.
My fever slackens not in cooling lake nor moonlight;
my mind unstable roams and writes its own adventures.

BHAVABHŪTI

Sec. 17] *The Blossoming of Love* (Anurāga)

485. It is not to be defined, a non-object of all words,
nor have I met it in experience in this birth.
From utter loss of judgment its mystery is increased:
this certain alteration that numbs and sets on fire. BHAVABHŪTI

486. When, as the fawn-eyed maid walks by,
often she sends a pupil-flashing glance
with dancing of her lifted eyebrow;
what then comes over me I know not,
but here I am bathed in a flood of sweat
and there begin to tremble,
while elsewhere in my limbs Love's proud attack
is violent as chaff fire.

487. When my body is washed in nectar,
fair maid, by your wondrous glances,
why do they more whiten my lip than moonlight,
more redden my eye than the dawn?

488. To say she may again delight my eyes
is verbal madness.
The thought that she may soon become my bride
is as impossible as to suppose
an elephant could be contained within my hands.
But this itself is much:
that in one aeon there has been created both
this fair-browed one and I
with merit great enough to see her.

VALLAṆA

489. Surely Kāma is the servant
of this fair-browed maid
since he hastens to whom she points out
with the motion of her eyes. [BHARTṚHARI COLLECTION]

490. First steady with admiration, then swinging off in fear;
bowed down a moment in shame, then dilating with desire
to see;
withheld by natural good breeding, but then released by love:
in many a different way her eye went to her lover. CITTŪKA

491. The body marches forward
but the restless heart flies back
like the silken cloth of a banner
that is borne against the wind.

KĀLIDĀSA

492. This your coral nether lip
is like a desert path,
for whose heart, fair lass,
does it not make thirsty?

DAṆḌIN

493. Her breasts look high, her navel deep;
the folds of her waist seem in relief
although the wall is flat.
Softness and sweet nature shine upon her limbs.
She looks upon my face as if with love
and smiling seems to speak.

[KĀLIDĀSA?]

494. She wanders freely through her courtyard
but hides herself from my sight.
To others, fortunate, she gives full glance
but gives half glance to me.
With others she converses
but with me she silence keeps.
My love has set me far apart
from even common folk.

495. He indeed is a captain of the blessed,
a multimillionaire,
whose pretty one sits with her plump breasts set against
his back
and, tracking his head with the grindstone of
her nails,
grunts as she nips the lice.

496. It brings paralysis and dizziness of mind,
it rouses fever, and at the last
it even drives out consciousness: —
her glance holds mortal poison.

Sec. 17] *The Blossoming of Love* (Anurāga)

497. Happy is he who spends his nights wearied from the sports
of love,
resting his chest upon his lady's breasts
that, moist with saffron, swell like temples of an elephant,
and prisoned there within her arms may straightway fall asleep.
[PAÑCATANTRA]

498. Fie on the sense of the foolish poet
who likened a woman's face to the moon.
Where in a moon are the glances
bright with the dances of arching eyebrows;
where is the anger, the forgiveness and the laughter?

499. So long only do they wish for freedom from the world
whose hearts are broken by the griefs
of old age, death, and separation from their friends,
until they are bitten by the crooked, coal-black snake,
the eye of a gazelle-eyed girl.

500. Both these by whom she has been
and those by whom she has not been seen are robbed:
from these are robbed the hearts,
from those the purpose of their eyes. [PRABHĀKARA-DEVA?]

501. "She is young, with fawn eyes, her face an opening lotus,
the buds of her breasts just blossoming."
Fie on you, heart, that work in vain;
it is delusion this wish of yours
to drink up water from mirages.
Set not again in passion's error
your foot upon that treacherous path. DHARMAKĪRTI

502. When she is by me
silence affords
as much as words,
and closed eyes see.
Our limbs, though hid,
are so by interchange of dress,
and so confess
naught was forbid.

503. My sight cannot escape her cheek,
nailed by the pricks there of her rising skin;
my heart has fallen in the quicksand
of love of her, where it stays motionless.
My heavy sighs that come and go
go to their rescue, but each time come back in fear.

504. If a lotus, how would it bloom at night;
if the moon, how shine by day?
The creator has shown great skillfulness
in fashioning your double-virtued face.

505. When I was present she cast aside her glance,
and laughed at conversation that concerned me not.
Restrained in what she did by her good breeding,
she neither showed her love nor quite concealed it.

[KĀLIDĀSA]

506. Who is the lucky he, Love's very closest friend,
whose path you honor, eagerly strewing it
with tremulous side-glances, garlands
of full-blown jasmine sewn with blue waterlily.

[Verse 507 is treated in the Notes.]

508. Tell me, sweet innocence, the lucky man
you look at with those eyes
hesitantly turning, soft with love,
forgetting how to wink;
looking full at him for a second
then turning off in shyness,
and ever and again half closing
to pour out the hidden love within your heart.

ŚRĪ HARṢA [AMARU COLLECTION]

509. The slender maid turned sideways, stretching up her arms,
her fingers knotted in the chignon of her braid;
and thus revealing the corner of her eye,
her cheek and half her breast,
she cast bright glances that might be taken
for a garland of bright waterlily petals.

[PARAMEŚVARA?]

Sec. 17] *The Blossoming of Love* (Anurāga)

510. Looked at meaningfully by her lover in the presence of others,
in order to show him her own feelings and encourage him
she speaks impetuously with honeyed words, and on some
pretext
draws to her, kisses, spurns, embraces and then scolds the child.

511. She turns aside to undo her garment,
and when she clips her husband fast,
although awake, her shyness makes her feign
she does it in a dream.
After giving herself she lies beside him to his joy
but pretends to be asleep.
This conduct of the slender bride were fruitless
to one who failed to understand young love. [AMARU?]

512. Her husband has returned across the trackless desert;
the mistress of the household looks upon his face
with eyes unsteady from her tears of joy.
She offers to his camel palm and thornleaf
and from its mane wipes the heavy dust
with the hem of her own garment, tenderly. KEŚATA?

513. The slender maid stopped suddenly
as though a blade of grass had cut her foot;
then resuming a few paces, turned back her face,
loosening, it seemed, her garment from a branch,
although it had not caught. KĀLIDĀSA

514. His gesture of cupped hands is from afar
and not for drinking water;
he shakes his head in wonder at her beauty,
not from slaking of his thirst;
the bristling of his flesh derives from pleasure
not from water's coolness.
The traveler takes to strange behavior
when he sees the girl who tends the well. BĀṆA

515. Ever and again you touch the moving corner of her trembling
eye;
as if telling secrets you softly graze her ear

and as her hands tremble drink her luscious lip.
Here we are dying at the gates, oh bee, while you have
entered heaven.

KĀLIDĀSA

516. That her glance was soft
although it was elsewhere that she cast her eyes;
that her gait was slow
as from coquetry, though caused by weight of hips;
that she showed ill will
to the friend who would have hindered her departure:
all this I trust had reference to me, but oh!
a lover ever sees himself.

KĀLIDĀSA

517. Placing the yo-yo in her hand, whose spot
might be the moon's mark born of shame
at being worsted by the beauty of her face;
blushing with love and with excitement of the game,
she makes of me a target for her glances,
white *ketaka* petals bent by bees,
that pass the contracting corner of her eye.

RĀJAŚEKHARA

518. Lady, send forth in waves your glances,
and the bright waterlily fades;
let shine the color of your lip
and coral will grow pale.
Disclose a fraction of your limbs
and gold itself grows black;
lift up your face, and lo,
the sky will bear two moons.

[RĀJAŚEKHARA]

[Verse 519 is treated in the Notes.]

520. Her sidelong glances,
ever flashing like little minnows
along the long trench of the angle of her lids,
emitting for me love's total wealth, my friend,
create a new perfection of the eye.

[RĀJAŚEKHARA]

521. Laying pearl necklaces along the palace floor,
strewing bouquets of *ketaka* in all directions,
producing milkwhite moonlight in the sky: —
each glance that falls from the fair-browed maid
deceives with its swift beauty.

RĀJAŚEKHARA

Sec. 17] *The Blossoming of Love* (Anurāga)

522. That fair women, when they look,
should with their pupil play bucket to the trench
which is the outer angle of their eye;
that they should walk with successive swinging of each arm;
and that their speech should be a bouquet
of words which bear the seal of cleverness:
such, meseems, are the elixirs of the god of love,
the master alchemist. RĀJAŚEKHARA
523. Stretching ever more her neck to see,
whereby her breast rose gracefully
and the rich creases of her waist did tremble: —
thus I remember her as she stood for long
on tiptoe, holding her companion's hand,
to watch me leave. RĀJAŚEKHARA
524. The speed of the dance has shaken loose
the circled blade of palmleaf, which escapes,
as from Love's quiver, from the slender maiden's ear
that, goldened with saffron paste to steal our hearts,
is like the stem, bent in a graceful loop,
of the waterlily flower of her eye. RĀJAŚEKHARA
525. The damsel of arched eyebrows,
gracefully circling as she whirls the yo-yo,
constructs three parasols:
with her skirt of southern silk,
with her beautiful pearl necklace,
and with her whirling braid of hair. RĀJAŚEKHARA
526. Her jeweled anklets jingle sharply at each precious step,
the girdle chimes, the pearl necklaces fly high,
the rows of golden bracelets cry aloud: —
the fair-browed maid by her dancing with the disc
has carried off my heart. RĀJAŚEKHARA
527. This is her body, white as milk and sweet as honey,
these her eyes, long as fresh leaves of *ketaka*,
this her neck which imitates the conch;
this is she indeed, of moonlike countenance,
the weapon of the god of love. RĀJAŚEKHARA

528. How should the thirsty drink of moonlight
though it contain the source of immortality;
how weave a garment out of lotus stems
or measure in a pail the scent
of garlands made of *bakula*: —
how should even a dream
produce before my eyes that dark-eyed maid? RĀJAŚEKHARA
529. Delicious is ambrosia beyond doubt,
and honey ever tastes like honey;
sweet also is the ripened fruit
of mangoes.
But let a neutral expert say if anything on earth
is half as sweet as my beloved's lip.
530. When gracefully she casts half glances,
hesitant and sweet,
then the dark lily grove is shamed and new wine scorned;
nectar, though it claim the prize
of sweetness, is laughed then out of court;
but poison, in the guise of yearning
is placed within her lovers' hearts.
531. The silken skirts are twirling and braids are flying from the
runners' speed;
a right arm raised makes loud the shaken bracelets
while a left hand tosses back the errant curls;
their words come broken from their panting
and the wreaths of flowers tumble from their hair: —
it is a joy to watch the maidens at their yo-yo dance.
532. "You will return in an hour?
Or at noon? Or after?
Or at least some time today!"
With such words the young bride, choked with tears,
delayed her love's departure for a land
distant by a hundred days. JHALAJJHALA [AMARU COLLECTION]
533. "Farewell," "to parrots." "Goodbye," "to wild geese."
"Take my blessing," "full moon nights."
"God be with you," "waterlilies."

Thus the lady's companion capped each tearful word
to hold her lover
who had made arrangements for departure.

ŚRĀṅGĀRA

534. A word of general application,
when I hear it,
comes to settle on a special object.
They say, "a woman,"
and straightaway my mind
runs to that very one whose eyes have charmed me.

Section 18

WORDS OF THE FEMALE MESSENGER

1. The verses of the ensuing Section are messages to absent lovers or husbands. Accordingly, they fall under the major rubric "love-in-separation" and are closely parallel to the verses of Section 22. The same effects of love's fever (*vyādhī*), listed by the scientists of the subject as the antepenultimate of the ten stages of love, appear, frequently repeated in both sections. The lady's sighs take the color from her lip; her eyes weep floods of tears; her body burns in torment. Such means of allaying fever as occur to her friends—application of sandal paste, lotus-stem bracelets, necklaces of cool pearls, a coverlet of damp lotus petals—these, if anything, increase her distress. Fatal above all are the stimulants of love: moonlight, which now proves made of fire, the cuckoo's call, and the first blossoms of the mango.

2. One wonders why the anthologist separated verses which deal with such similar subjects. The reason is that his arrangement follows the progress of an ideal love affair. In Section 16 we have general descriptions of feminine beauty, in 17 of the blossoming of love. This should now be followed by the efforts of a go-between before lover and mistress can come together with propriety, as they do in Section 19. Such is the ideal in the anthologist's mind. But he is not precise. Few of the verses of this Section need refer to what is technically called *pūrvarāga* (love before fruition). Many of them are certainly messages from wives to absent husbands and from mistresses to lovers with whom they have quarreled.

3. We know from extant plays that such verses were sometimes contained in letters. Sometimes, again, they were transmitted verbally, and the textbooks enter into minute analysis of the types of messenger that might be chosen. Always it must be a woman, but she might be a servant girl, a neighbor, a nun, a professional artiste, etc. (*DR.* 2.29) and one pondered the question whether to leave the greeting entirely in her hands, partly so, or to insist on her quoting one directly (*Sd.* 3.47 ff.).

4. The message itself was highly formalized if judged by modern standards. Besides descriptions of the lady's fever, which fill most of our verses, we are occasionally shown how she dreams of her absent one (542, 555) and of how she counts the days until his return (558). In a type of verse much relished for its suggestiveness her service of Love is likened to the religious service of a devotee (545, 550; cf. also 703, 715). But within this formality there was actually more room for choice than the modern reader may at first suppose. For a husband who has been long absent a wife will choose expressions hinting at suicide (535, 550); a young girl, or her messenger for her, will speak of foolish fears, appropriate to her innocence (536, 547); while a courtesan, in referring to the gentleman of her choice as blessed, will use a word that also means rich (551).

5. As is usual with literature where the subject matter is limited, recourse is had to exaggeration and elaborate figures of speech. Some of these are extremely fanciful (543, 548, 553). Only seldom is the verse simple enough to impress one who is unused to the ancient conventions with its sincerity. Such a verse is the charming one of Āmbika (549).

535. The wasting of her limbs is hidden by her loveliness
and she preserves her life by constant thoughts of you;
but this is new about her, that the moon
may now contend against her face,
whose cheek is stained by sighs as heavy
as the heaving breasts from which they come. ŚRĀṆGĀRA

536. Fearing the moon, she dares not view her own reflection;
frightened of the cuckoo's call, she utters not a word.
How strange, then, that swearing enmity to Kāma
who furnishes such fires,
the artless maiden's love, oh handsome one,
grows ever more for you. ŚRĀṆGĀRA

537. When the moon anoints the circle of the sky
with light as thick as cream of sandalwood,
your fawn-eyed one, oh handsome man,
has tears in her eyes, her face in her hand,
perfume in her breath, you in her heart,
all shame behind her and your virtues only on her tongue.
[ACALASIMHA?]

538. When you were absent, handsome one,
on nights illumined by the outcaste moon,
the agitation sent by Love became a sea
in which her face was a lotus and her eye a moonstone.
539. The streams of tears have not despoiled the beauty of her face
nor sighs destroyed the color of her cherry lip.
But in your absence the complexion of her cheek,
vying with ripened *lavalī*, grows every day more pale.

DHARMAKĪRTI

540. Her fever burns away the pouring perspiration,
her many tears would fill a watering trench,
and as her sighing makes the lampwick dance
her body sinks in pallidness.
But more than this: all through the night
she sits before the window that confronts your path,
warding the moonlight from her face
with the umbrella of her hand.

[RĀJAŚEKHARA]

541. That she bites her lip while rubbing out the moon
which she has drawn in sandal paste,
and cracks her fingertips, disparaging
the god of love although he merits praise;
that also, since He carries flower arrows
she plucks out every blossom:
these show how you have driven, handsome man,
your beautiful beloved into madness.

RĀJAŚEKHARA

542. When the fawn-eyed maid
has found you in her dream,
a flood of perspiration bathes her thrilling flesh,
till from the tight embrace her bracelets crack
and from the noise awakening,
she is bathed in floods of tears.

VASUKALPA

543. With you away, the height of her love fever cannot be told
as she tossed upon a couch which tearful friends
had overspread with petals;

for see, a lotus petal stained by her breast's sandalpaste,
whitened, dried, and elevated by her sighs,
now wanders as the moon in heaven.

RUDRA

[Verses 544, 546 are treated in the Notes.]

545. She has striped her brow with sandalpaste for ashes
and is consecrated by the water of her tears;
she has placed a stole of lotus fiber on her breasts,
becoming thus a votary in Love's service for your sake.

547. Frightened by her couch, whose sheets are streaked with saffron
washed from her by the flood of sweat,
as if it were licked at by the very flames of love,
the young maid, thrown into fever by the moonlight,
yearns for sleep in a different couch, your arms,
where from her love of you she might be cool.

MANOVINODA

548. The flame of love within her has been kindled
and from the smoke her eyes weep floods of tears.
Her body gives off sweat, which carries up the sandalpaste
like foam on boiling liquid.
The ashes from this inner fire,
brought forth by her swift sighs,
have whitened all her limbs.

MANOVINODA

549. To dispel her pain of fever
your mistress painted you upon her tablet
although with lines that shook from the trembling of her hand.
Then to deceive her friends who saw her tears
she offered mango sprays and bowed her head,
implying that the portrait was the god of love.

ḌIMBOKA?

550. The fair one, having offered up her body in the fire of your
parting,
did consecrate it with the water of her tears,
and, praying that her next life not know the grief of separation,
employed for sacred service the cuckoo's litany.

PRABHĀKARA

551. Granted, fortunate sir, you must be won by merit,
your fair companion, too,
may be disposed of only by those rich in blessings.

Have done, then, with this stubbornness,
and, forgiving one another,
let good nature, sweetened by affection,
for ever grow between you.

VĀKKŪṬA

552. Her sighs come surgingly, her eyes are waterfalls,
her cheek is pale as dried *tagara* flowers;
the weakness of her limbs, ah, how describe them,
beside which even the new-risen crescent of the moon
would not be thin! [RĀJAŚEKHARA]

553. How shall I describe, oh cruel man, the fever of the fawn-eyed
maid,
to cool which, when upon her breast the wet lotus leaf is placed
it dries and withers, turns to powder and catches fire,
till being borne up by her sighs it burns her friend. UTPALARĀJA

554. Moonlight becomes a poison,
the breeze from the lily grove becomes a fire;
her pearl necklace is acid in a wound
and sandalpaste but helps the roasting flame.
Ah, handsome man, if you but turn the slightest bit away,
all things for her do contradict their nature. ACALASIṂHA

555. Her flesh rises when she projects your image
delineated by her sorrow,
and with her arms circling a void embrace
she clasps herself.
Nay more: acquainted long with grief of separation,
when she faints,
your name is the spell which muttered in her ear
brings back her life.

[Verse 556 is treated in the Notes.]

557. How shall I describe the fever of the fawn-eyed maid
who have never seen a widow fall upon the pyre?
But this at least is certain, that a woman's figure to delight
all eyes,
a masterpiece of the creator, is by your falsity undone.
[VĀCASPATI]

Sec. 18]

Words of the Female Messenger

558. Look, deceiver, as she counts the days
over and again,
the finger is as thin as she,
the knuckles hard as you.

DHARAṆĪDHARA

Section 19

LOVE IN ENJOYMENT

1. From the time of their earliest theories of literature the Indians have divided the literary flavor of love (*sr̥ṅgārarasa*) into two main varieties, love-in-enjoyment (*saṁbhoga*) and love-in-separation (*vipralambha*); cf. *BhNŚ*. Vol. I, p. 303. It is to the first of these that the present Section is devoted. We have here descriptions of love-making to suit the taste of Indian courtiers and men of letters of a thousand or more years past. Their taste was different from ours, so that the verses will appear to the modern European at one time over-artificial and at another offensively precise. A few words may be useful to help the reader overcome an initial prejudice.

2. In dealing with love, both physical and emotional, the Sanskrit poet sought always to avoid vulgarity (cf. *KA*. 1.62 ff.). This conscious effort at refinement appears in the poet's choice of individual words, in the speech and gestures of the lovers he portrays, and in the selection he makes of fact from actual sexual experience. Words that refer to the bodily functions are avoided (cf. *Mammata* 177, on *Sutra* 47) unless they are to be used metaphorically. Clouds may spit lightning but when humans spit the poet must turn away. This is not different from the practice of poets in most languages. The refinement of speech and gesture, on the other hand, is foreign to the poetry of the modern age, although it is found in other literatures that developed under an aristocracy or at a court. A few examples from the Sanskrit will suffice to show my meaning.

3. The critic Daṇḍin furnishes two ways of saying the same thing (*KA*. 1.63–64). Vulgar: "Why don't you love me, lass, when you see how I love you?" Refined: "The outcaste god of love treats me with utmost cruelty, lady of charming eyes; how fortunate that he bears no enmity to you." And so it follows that matters are seldom said simply in Sanskrit love poetry. The lover never bursts forth with a "Da mi basia mille, deinde centum," though certainly he desires a thousand kisses and a hundred, and may receive them, too, by an indirect request.

4. Just as the object of one's desire is only hinted at in speech, so is it hinted at without being fully revealed in gesture. The wife, eager to join her husband on the marriage bed, indicates her meaning with a glance (602). The mistress, asked for a final favor, says no but indicates acceptance by a symbolic gesture (587). The heroine, though she lets herself be undressed, attempts to hide the charms which her lover reveals (570, 579). When describing her adventures later to a friend, she insists she knows nothing of what happened after she was in her lover's arms (572, 574).

5. The Sanskrit poet was chiefly interested in the sentimental or emotional development of sex. But he recognized that the basis of all sexual emotion lies in sight and touch (*Sd.* 3.210) and he regularly describes sufficient physical details to form a base for the non-physical development. Now, it is in the selection of detail that the Sanskrit poets differ widely from the court poets of the European tradition. Kisses (594) and embraces (580) are described, but so is intercourse itself (560, 576, 577, 582, etc.). It is the physical descriptions of the ultimate aim of sex that troubled the scholars of the Victorian age and prompted the irascible Fitzedward Hall to his censure of Subandhu as "no better, at the very best, than a specious savage." But one should note that the Indian poet, in his descriptions of what he calls love's battle (*ratikalaha* 586, *rativimarda* 590, *nidhuvanayudh* 608) remains strictly within the bounds of what he regards as propriety and refinement.

6. Certain words may not be used, e.g., *kaṭi* for 'hip' (Mammata 156), certain parts of the body may be mentioned only by euphemisms (e.g., *nābhīmūla*, *ūrumūla*), while the sexual organs themselves may not be mentioned even indirectly. More to the point, the actions and occurrences that are mentioned are chosen because they reveal an abiding sentiment. The poet is not interested in the simple copulation of humans any more than of animals (cf. 1654), but in an event which affects the personality of those engaged in it. Hence the constant mention of the sweating and horripilation of the lovers, symptoms which seem to a European far from poetic. To the Indian they were significant. Sweating and bristling of the skin are involuntary actions arising from the very nature of the body when it desires union. They cannot be simulated; they are criteria of the true state of the affections (Cf. *Sd.* 3.134-135).

7. Also foreign to European taste, because the practice is foreign, are the references to the lover's wounding his mistress with his nails

(586, 589, 590, etc. and frequently in other Sections of the anthology also). The *Kāmasūtra* devotes a chapter to nail wounds (2.4), listing eight varieties of wound that may be inflicted and ending with the statement, "There is no sharper sexual stimulant than the effects of nails and teeth." Men and women sharpened their nails in various ways for this purpose (*Kām. Sūt.* 2.4.7) and the effects for the most part were more than simple scratching. Blood was drawn, as may be seen from verses 612, 613, and 758.

8. But nail wounds, too, were chosen by the poets for description because of their sentimental value. *Kām. Sūt.* 2.4.27 speaks of the pleasure with which a woman views these traces of past enjoyments. In our anthology verses 604 and 615 are in the same vein. Again, these marks served to rouse the desires of those who saw them (*Kām. Sūt.* 2.4.29-30 and cf. 407 of our anthology). Accordingly, they were borne with pride. Nail wounds even became a criterion of social distinction, for, as Yaśodhara says, "refinement and variety (*vaicitrya*) are the chief goal; otherwise there would be no distinction between a gentleman and a bumpkin" (on *Kām. Sūt.* 2.4.25). It is not so surprising, then, that this art became a stock subject for elegant poetry. References to it may be found even in the *Rāmāyaṇa* (5.9.52; 5.14.18).

9. Always the connection of the sentiments with the physical act should be borne in mind. The scenes of undressing the heroine (561, 570, 571, 579, 601) are used to exemplify her modesty as well as to reveal her charms; or, where her clothes "fall of their own accord," to suggest her artlessness or sincerity (572, 607, etc.). A favorite device for revealing the character of the heroine is the verse in which she relates her adventure to a female friend. These recitals show usually a charming combination of modesty and pride (568, 572, 574, 596; 573 and 597 are less modest).

10. One may note that the verses on *viparītarata*, which depart the farthest from Western standards of propriety, were read as much for their sentimental as for their erotic value. *Viparītarata* or 'contrary intercourse' (581, 583, etc.) is where the woman takes the man's position, above, while the man lies below. These scenes are used to furnish an impression of intimacy between lovers, born of long affection, and of the heroine's desire to please her lover rather than herself (585, 589). The Westerner should be cautioned against taking such verses as evidence of the effeminacy of Indian lovers. Much of the charm of *viparītarata* verses to the Indian reader was the masculine one of finding the woman all the more feminine by her attempt to imitate a man.

11. Other scenes from the verses which follow require no special comment: the young bride (568); the first engagement in love (564, 577, 600, 601); the aftermath of love's battle (561, 562, 575, 589, 591).

559. When in the height of passion
the clothes had fallen from her hips,
the glowing gems upon her girdle
seemed to clothe her in an inner silk;
whereby in vain her lover cast his eager glance,
in vain the fair one showed embarrassment,
in vain he sought to draw away the veil
and she in vain prevented him.
560. It is when lust has reached its peak
and all a lover's effort
is bent upon its consummation
that a woman, weakened, yet imploring
with every syllable, slow-spoken from access of love,
in everything she says or does is charming.
561. The world has nought so precious
as a fawn-eyed woman resting from a bout of love.
As her amorous partner casts aside her garment,
feasting his eyes upon her nakedness,
her hands go first to her loins, then to her breasts,
then to her lover's eyes. [KAVIŚEKHARA?]
562. His culminating fruit
of no little asceticism in past lives is this:
that after showing all her charms
in a hundred motions taught by love,
a fair one lies now in his loving arms,
the seal of sleep upon her loosened limbs.
563. By her lotus face bowed down with shame,
showing the lovely lashes of her eyes;
by her body's holding all the riches
conceived of in Love's kingdom;
by her growing still more used to passion
while her pride is not yet easily stirred:
by these the recent bride excels the bolder woman
in winning of a heart.

564. This is better than heaven itself,
a pencil of ambrosia for the eyes;
this is unquestioned sovereignty,
the new foundation of love's fame:
when a young girl timidly,
but with timidity receding under Love's attack,
first practises the timely game
that must be practised with a lover.
565. That at her lover's first embrace
she draws her body back,
but then to hide it from his gaze
next clips him close:
what should the blessed desire
by their past austerities
if not this charming frowardness
of a girl in love?
566. This is measureless ambrosia,
this the river of bliss;
this is sweet as honey
this truly strikes the heart:
when with a household of young wives,
richly adorned, beautiful and eager,
willing traders in the joys of sex,
a man may spend his days in dalliance.
567. Beautiful one, who is that friend of Love;
who, you of moon-fair face, that ocean of good fortune;
oh you whose breasts swell like the frontal lobes of elephants,
whose is that pure and happy heart
and whose in former life the wondrous penance:
that now the glory of your amorous sports,
unbridled, feverquenching,
should find its goal in him?
568. When he had taken off my clothes,
unable to guard my bosom with my slender arms,
I clung to his very chest for garment.

PRADYUMNA

But when his hand crept down below my hips,
 what was to save me, sinking in a sea of shame,
 if not the god of love, who teaches us to swoon?

VALLAṆA?

569. What comes upon the lucky lover's chest
 embracing a young woman
 people call horripilation;
 but my idea is this, that Cupid's arrows
 are being extracted from his flesh
 by the magnets of her round and swelling breasts. SAMKARṢAṆA

570. When I drew off her upper silk
 she hid her breasts beneath her arms,
 and when I drew the lower
 she pressed her thighs together.
 Then, as my eyes fell to the root of bliss,
 she shrank together with embarrassment
 and tossing at the lamp the lotus from her ear,
 puffed out its shaken flame. [KARṆOTPALA?]

571. I am embarrassed. Beside the house
 my friend keeps vigil, curious of lovers.
 Stop, hasty-handed, pulling off my dress!
 The jeweled girdle makes a noise. MAHODADHI

572. As he came to bed the knot fell open of itself,
 the dress held only somehow to my hips
 by the strands of the loosened girdle.
 So much I know, my dear;
 but when within his arms, I can't remember who he was
 or who I was, or what we did or how.
 VIKATANITAMBĀ [AMARU COLLECTION]

573. The night was deep,
 the lamp shone forth with heavy flame,
 and that darling is an expert
 in the rite which passion prompts;
 but, my dear, he made love slowly,
 slowly and with limbs constrained,
 for the bed kept up a creaking
 like an enemy with gnashing teeth.

574. You are fortunate, dear friends, that you can tell
what happened with your lovers:
the jests and laughter, all the words and joys.
After my sweetheart
put his hand to the knot of my dress,
I swear that I remember nothing.

VIDYĀ

575. From the swaying of their equal commerce
a flood of perspiration has taken its abode
upon the pale cheek of each;
until victorious comes the long-drawn sigh,
given full rein by the loosening of their slender arms
and sweetened by the perfume of their mouths.

576. The bashful lover, almost fainting from his exercise
in the full give and take of love,
has suddenly completed all his duty.
His bolder partner, overcome by passion,
writhes and cries out and turns aside her face,
her sidelong glance flashing with disappointment.

577. The breakers where their hearts did plunge
were all the arts of intercourse,
a surf which rose with graceful exercise
of each new mystery.
What then could there be left
for those young lovers to desire that day,
were not a feint of separation
engendered by the closing of their eyes.

MANOVINODA

578. A sidelong glance,
a lovely rise of half an eyebrow,
a flow of speech brightened by smiles
and indistinct with modesty:
happy is he who welcomes to himself
such love and gesture of a fawn-eyed maid
with hospitality of thrilling limbs.

MANOVINODA

579. By force I managed to draw off her dress;
then, as I gazed upon her thighs as white as ripened cane,
the damsel cast a glance toward the jeweled lamp
and quickly-clever put her hands across my eyes.

580. It allays the hot fever born of love
and dispels the sharp cold of a snowy night:
hail to this wondrous warmth
that comes from a woman's close-set jar-like breasts
meeting together at the festival
of her dear love's embrace.
581. Blessed is he whose amorous mistress
pleases him by changing places in the act of love:
her throat murmuring accompaniment to her girdle bells
that shake with the swaying of her buttocks,
her hair loosening from its knot, pearl necklace falling,
and her breasts surging with each rapid breath. SONNOKA
582. Hissing breath and half-closed eyes,
bristling skin and clustering beads of sweat:
I praise these charming transformations,
assumed by fawn-eyed damsels during intercourse,
the insignia of the god of love.
583. Once more she is embarrassed, then she laughs again;
she's tired, then again takes up what's been begun.
With ornament on forehead wet with perspiration
and locks of hair that fall across the brow,
how charming is her face when changing parts in love. SURABHI
584. Speak not of parting!
When I embrace my love
is not my bristling skin a mountain;
is not my sweat the sea?
585. Urged on by love, familiarity, and laughter,
the slender beauty undertook what's not a woman's part;
but her limbs were delicate as vines, and with the task half done,
she cast on me her glance unsteady with embarrassment. [KOŃKA?]
586. Struck on all sides in the amorous battle,
her body scarred from stroke of nail and tooth,
she would perish surely in an instant
did she not quaff ambrosia from her lover's lip. [KṢEMENDRA?]

587. "Sweetheart, let me play the mistress, you the lover."
To this she answered "No," and shook her head;
but slipping the bracelet from her wrist to mine,
without the use of words she gave consent.
588. May there fall ever on your breast
heaps of jasmine from the hairknot of your sweetheart,
falling from locks that have been pulled awry
in the lusty grasping of your passion. BĀṆA
589. She covered her loins quickly with my silken skirt
and her hands busied themselves with her hairknot
shaken loose in the swaying sport.
Her breasts were ornamented with my nailmarks
clearly revealed by her rapid breath.
Thus I saw her, with face lowered in remembrance of her
boldness,
after the sweet act was done. ABHINANDA?
590. Of the fawn-eyed beauty, laughing sweetly,
the cheek grows still more charming
from its loss of make-up in love's battle.
Smooth it is, as fair as ripened cane stalks,
now stamped with nailmarks
and sealed with a blush. VĪRYAMITRA
591. With fluttering hand she searches for her clothes,
she casts the flowers of her garland at the lampflame
and, laughing with embarrassment, covers her husband's eyes.
Thus ever and again the slender bride presents a charming sight
when the act of love is done. [AMARUKA]
592. When the anklet has grown still
the girdle's sound is heard.
It's ever when the lover tires,
the mistress plays the man.
593. With intense passion she embraces,
her limbs thrilling and on fire;
eagerly she brings her face for kisses
and drinks ambrosia from his lips.

All she says is "No," again and "No";
and yet with virtue to the winds
she carries out the ritual of love
in all except for saying "Yes."

594. To kiss with fervor the fervently given lip
of a slender damsel, eager and richly dressed,
with blushing cheeks and firm, full breasts:
that is the thing worth praising, the real bliss;
that's immortality, reality, and brahma;
that carries off one's heart, is special, is something absolutely
of its own.

595. She held not her hand to her girdle when the dress fell open;
ever and again she glanced at the thick and steady-flaming
lamp;
when close to me an agitation seized her breast:
such evidence bespoke her love although her words denied it.

ABHINANDA

596. How could I discern his every limb, my friend,
when my eyes were swimming in tears of joy?
How could I recognize the bliss of his embrace
when my body was parted from him
by an armor of horripilation?

ACALA

597. Why should I say, dear friend, that he is my lover,
and how, that I am his beloved?
Why, he needs no more than touch me
and his hand is bathed in sweat;
as if he saw by touch alone,
he closes fast his eyes;
and when he takes me in his arms
his whole body bristles with the rising flesh.

598. And as we talked together softly, secretly,
cheek closely pressed to cheek
while our arms were busied in their tight embrace,
the night was gone without our knowing
the hours as they passed.

BHAVABHŪTI

599. Part from courtesy and part from pride,
from passion too and for that I was tired
the damsel boldly undertook
more than a young girl can.
Before the whole was finished, though,
she showered me with glances from her eyes,
wide-pupiled, weary and embarrassed. [MAHĀKAVI]
600. Their hearts are twined together but their love holds back;
first passion gains the upper hand, then fear.
Of these young lovers suffering in the flames
Of shyness and of longing who knows what fruit will be?
LAKṢMĪDHARA
601. Eager to view the brightness of her thighs
fair as the inner petals of the *ketakī*,
while feigning to massage her feet
he slowly raised her petticoat.
This to prevent, the artless lass,
eyes sweet with shyness, lips bright with smile,
enfolded him in an embrace
loose from the trembling of her arms.
602. The lady breaks her talk and casts a sleep-filled eye
in long and wavering side-glance at the couch.
The lover gapes, dropping the subject he's begun.
The tactful confidante stretches and pretends to yawn.
603. Seeing his two loves seated on one seat,
he comes behind and covers tenderly the eyes of one.
Then, as if in jest, the rogue
kisses the other as she turns her head,
blushing, trembling, hot with joy,
and with laughter dancing on her cheek.
[AMARU? AMARU COLLECTION]
604. The lover with his nails had marked her breast
without the fawn-eyed damsel's noticing.
When some time later she bent her head,
how charming was her glance:

in outer show most sharp with feigned annoyance,
 but innerly delighted as she said,
 “What is this, oh you rogue!”

JĪVACANDRA

605. An embrace at first and then a loving kiss
 had been her losses in the gambling match.
 Now when her lover asks again for stakes
 she is silent, though the flesh upon her cheek
 rises with suppressed excitement, and her hand
 is sweating as she moves the piece.

RĀJAŚEKHARA?

606. The excitement of embraces, kisses, intercourse:
 these are the stakes, with Love as warranty;
 so there is pleasure both in victory and defeat.
 But being young, their hearts are set on winning.

MURĀRI

607. The bodice which the fair-browed lass,
 face bowed in shame, would not put off,
 for she had quarreled with her lover and would hide
 the rising flesh which it concealed,
 directly afterward and from within
 burst all its fastenings, and so revealed
 its mistress full of longing for her lover.

BHAṬṬA ŚRĪ ŚIVASVĀMIN OF KASHMIR

608. The ear was then enchanted by a sound: —
 the twanging of Love’s bowstring;
 the trumpeting of an elephant of passion;
 the thundering clouds for the monsoon of true love
 where sweat pours down from the bristling flesh;
 a military march for copulation’s battle;
 the song of those fair swans, the buttocks; —
 in fine, the sound of jeweled girdles
 worn by women of curved brows.

BHAṬṬA ŚRĪ ŚIVASVĀMIN

609. Desire increasing, her garments fell undone
 and through the open petticoat her lover’s gaze
 rose from the lily thighs to that which lies above;
 whereat she took the lotus from her ear
 and cast it at the lamp; in vain,
 for still the lamplight of her girdle blazed.

BHAṬṬA ŚRĪ ŚIVASVĀMIN

610. Their lips, though delicate as leaves,
wilt not when bitten many a time;
their limbs as soft as flowers
still bear the wounds of nails.
the tender creepers of their arms
tire not in tight embraces:
inexplicable
is Love's way with women.

BHAṬṬA ŚRĪ ŚIVASVĀMIN

611. Brought to oneness with her husband as iron to heated iron,
or sewn body to his body with a hundred of Love's arrows;
then brought to melting by the heat of passion's fire,
how is it the beloved is not washed away
by the flood within her master's arms? BHAṬṬA ŚRĪ ŚIVASVĀMIN

Section 20

THE EVIDENCE OF CONSUMMATION

1. The present Section continues the subject of love-in-enjoyment (*saṃbhoga-śṛṅgāra*), viewing it in retrospect rather than directly. The commonest evidence of love's consummation in the verses which follow is the nailmark on a woman's breast (612–613, 615, 620, 623, 628, 632, 634). This mark, as explained in the introduction to Section 19, had a sentimental value and was usually borne with pride. Other evidence is furnished by marks of teeth (624, 626, 627, 629), by the telltale bed (614), by dress (630), and by other indications (625, 626). One charming verse (619) discovers all simply from the exchange of glances between husband and bride.

2. Four verses deal with the pet parrot who repeats or is about to repeat the endearing words he has heard in the night (616, 621, 622, 631; see also 406 note). For the subject, which is found in poetry as early as Hāla 6.89, cf. M. Bloomfield, "On Talking Birds in Hindu Fiction," especially p. 353.

3. It is worth remarking that in these verses where the marks of love appear on women they are noted almost always with approval. Only once does the evidence give rise to angry suspicion (632). Where the marks appear on a man the results are quite different (624, 627); hence the lover's mistress in 633 is careful to erase from him the mark of her musk before she leaves.

4. As in the preceding Section, the love here described, while not necessarily domestic, with one exception is at least love for love's sake. The exception is furnished by the tousled harlot of 630.

612. The cut of lover's nail upon her breast
shows drops of blood as red as lac;
as if of Kāma's fire, grown strong within,
the sparks had burst forth through her heart.

RĀJAŚEKHARA

613. Long live the fresh nailmarks
incised by the rake upon his mistress' breast,
like the inscribed seal upon a jar
from Kāma's treasury of beauty.
614. The sheets, marked here with betel
and darkened there with aloe paste,
with scattering of powder here
and lacquer footprints there,
while in their ruffled folds
are flowers from her hair,
proclaim enjoyment of a woman
in every posture.
615. The girl covers and uncovers
the nailmark given by her lover
between her hard full breasts,
as if she were a poor man
who had found a gem.
616. In the morning before elders
when the parrot begins to imitate the sound
of last night's love, the wife, embarrassed,
claps her hands as if to make the children dance,
thus drowning out the telltale bird
with the jingling of her bracelets.
617. At night, a husband and a wife,
each favoring a separate lover,
have separated in the meeting-grove
only to meet together unaware in darkness.
With hearts that melt in eagerness for bliss
both consummate their purpose;
but what can we suppose they do
when once they recognize each other?
- [Verse 618 is treated in the Notes.]
619. Alone at night they have looked together
tenderly and shamelessly upon their couch,
their eagerness of glance increasing
with the urgency of their desire.

[AMARU COLLECTION]

This these lovers with their bliss-filled eyes
 remember even now with elders present,
 for their meeting pupils can scarce suppress
 the rising laughter.

[AMARUKA]

620. What use are golden ornaments,
 what use cosmetics made of oxgall?
 Are not fresh nailmarks, red as saffron,
 upon a pretty woman ornament enough? [BHATTA KUMĀRA?]

621. The pet parrot, having heard the words
 of last night's love between the bride and groom,
 begins to tell them shrilly on the morrow
 before their elders.
 The bride, quite overcome with shame,
 offers before his beak a ruby,
 like a pomegranate seed, drawn from her necklace,
 to stop his chatter. [AMARU COLLECTION]

622. The pet parrot chatters,
 "Give me to eat or I shall tell aloud
 all you have done in secret";
 at which the young wife's face,
 lowered in shame but with an inward smile,
 is charming as a half-blown lotus
 bent down beneath a bee. [DIMBOKA? AMARU COLLECTION]

623. Beautiful is the nailmark shaped like a crescent moon
 upon the circle of your breast:
 a ship of Love in which to cross
 the waves that are your triple fold.

624. Alas, my darling, what was felt by you in secret —
 such is our unity of being —
 I too now feel and sharply.
 How else would that wound upon your lip
 left by a mistress at the time of sport,
 with eyes I dare say rowling in her amorous pain,
 now smart so deep in me?

625. The cheeks of the young women, wan and white as snow,
proclaim by the ornamental markings' being washed away
by the falling perspiration from the brow
that they have played their lovers' parts in love. MURĀRI
626. A girl's cosmetic now remaining only at the joints,
the triple fold, the navel, and the wounds of nails and teeth,
is silent declaration of the wanton sports
that she has secretly enacted. MĀGHA
627. Well may you hide her scratches with your cloak
and cover with your hand the bitten lip;
but how suppress the perfume that fills the four directions,
accusing you of your adultery. MĀGHA
628. The fawn-eyed damsel bears upon her saffron-coated breast
a line of nailmarks given by her lover,
like an inscription made on copperplate, declaring
the youthful edicts of the god who holds the bow. DAKṢA
629. Your lower lip is a ruby,
priceless despite its flaw.
There is no need, sweet innocent,
to hide it with your hand.
630. Her dress is somewhat tarnished,
the flowers lie disheveled in her hair;
her eye is torpid, while her breast
is marked with the fresh track of nails;
her loins are lighted by a serpent jewel
that shines within her girdle's opening clasp:
such is the poison she has taken,
body pressed to body, from the many men who love her. VALLAṆA
631. In the morning the pet parrot had begun to tell
the bride's endearments as a jest before the elders;
but with his words half said, the myna bird,
who hid nearby, to save the shamefaced bride,
frightened the parrot suddenly by mewling like a cat.

632. "Dear friend, you must have lain on champak flowers in the
garden;
see on your breast their pollen, red from your crushing them."
"Don't be so meddlesome nor think yourself so clever with
your hints;
I was gathering flowers and cut myself on thorns." SONNOKA

633. The gem of the empyrean at the mountain of the East
spreads the first slender ray
which slowly opens up the vitals of the darkness.
The young lady, leaving the new master of her revels,
erases from his chest an image,
the crocodile of musk, that she had worn upon her breast.
MURĀRI

634. At morn the bride with face bowed down in shame
will not dispel the curiosity
of friends who ask the secrets of the night;
but as they draw the ornamental markings on her breast
her frequent shudder
tells them of hidden marks of nails.
MURĀRI

Section 21

THE WOMAN OFFENDED

1. The *māninī* or woman offended is a popular subject in Sanskrit verse. The offense consists in the faithlessness of her lover or in at least the suspicion that he has been faithless. She may appear wrathful or weeping or simply proud; eager for conciliation yet unwilling to make the first move, or so embittered as to think only of death. In perhaps no other area has Sanskrit love poetry been so successful as in its characterizations of the *māninī*.

2. The literary critics sought to explain the charm of this poetry. According to their basic classification the subject falls primarily under the heading of love-in-separation (*vipralambha-śṛṅgāra*). But it differs from those subtypes where the separation is caused by parents or exile or other hindrances, for with the *māninī* there is always present the possibility of reconciliation. Abhinavagupta remarks that the height of charm appears when the two states, separation and enjoyment, are combined, and shows that they may be combined in the case of the *māninī*. As an example he quotes the verse which appears as our 667, and shows how the contrary factors of the two main types of love are there portrayed within the same individuals (*BhNS.*, vol. I, p. 308, commentary). What Abhinavagupta is saying, to put it in European terms, is that there is a dramatic quality to these verses that is not generally found in other love poetry. But the Indian critics do not speak in Aristotelian terms. In place of drama (action) and ἀγωνία (conflict) they speak of the contrast of emotion (*bhāva*) and the contrast of literary flavor resulting therefrom (*rasa*).

3. Of the verses in the following section which best show this dramatic or emotional quality, most have found their way at one time or another into the anthology that goes by the name of Amaru. No less than twenty-three verses of the section, more than one-third of the whole, occur in one or another of the mss. of that work or are ascribed in other anthologies to Amaru. For the problem of the true authorship of these verses see the second part of the General Introduction.

4. Of specific subtypes among the verses which follow we have the intransigent words of the heroine (635, 647, 648, 691), though sometimes her actions belie her words (666). In some verses the heroine expresses doubt that she can maintain her anger face to face with her lover (636, 640, 645, 676, 695). In others the irony is so polished and the grief so deep that one scarcely hopes for reconciliation (643, 644, 646). The lover, of course, must do his best to conciliate his mistress, spending even the whole night in the attempt (654, 655, 668). He may flatter her with statements that her anger has enhanced her charm (637) or plead that she would attain perfect beauty by a forgiving countenance (684). He is usually aided by the heroine's confidante (638, 650, 651, 652, 658, 659, 680); though the confidante's excuse of his conduct sometimes has the effect of driving the heroine to greater anger (635, 649?, 685).

5. A special type of verse concerns the heroine's reaction to *gotra-skhalana*, that is, to being addressed inadvertently by the name of some other woman (656, 661, 669, 672). Many anthologies devote a separate section to this type, which is as old as *Hāla* (cf. *Hāla* 5.96).

6. Some of the descriptions of tears (e.g., 662, 663, 664, 681) and of reconciliation (641, 642, 674, 679, 699) also belong to a recognized type. But there remain verses which deal so strikingly with a specific scene or emotion that they cannot be called conventional, while some of them cannot be categorized at all. Such are the beautiful verses 643, 646, 653, 667, 697, all of which have found their way into the collection which goes by the name of *Amaru*.

635. My friends find fault with me in many ways,
calling me proud, resentful and conceited,
for by his action, though it is only kind in show,
they justify the virtues of that rogue.

LAKṢMĪDHARA

636. Let my eyes, trembling,
turn when seen by him;
let the poor girdle slip
and the bodice break from the heaving of my breast.
Still, I shan't speak again
to my sweetheart who is false;
that is, unless my heart
should burst within me from my silence.

AMARŪKA

637. The same side-stepping of her glance and unclear words,
the same shrugging me away when I embrace her body;
again the contradicting every word and stubborn shaking of
her head:
my wife by anger has become a bride again. ŚAMBŪKA?
638. If your gaze is fixed on nothing, why then this close attention?
Or if you really intend silence, why the trembling lip?
If curbing your thought in meditation, why this rising flesh?
Have done with acting; your pride is seen; forgive him and
forget. AMARŪKA
639. By rising to greet him from afar
she circumvents their sitting on one seat;
by the pretext of fixing betel
she prevents his quick embrace.
She makes no conversation with him;
instead, gives orders to the servants;
her skill is such that by politeness
she satisfies her wrath. ŚRĪ HARṢA [AMARU COLLECTION]
640. When face to face, I lower mine
and keep my glance away;
I shut my ears although quite mad
with eagerness to hear his speech.
I cover with my hand the rising flesh
and sweat upon my cheek;
but, gentle friends, what can I do
when my bodice bursts asunder? [AMARU COLLECTION]
641. It was gay when he was still afar,
but started as he neared;
stared as he spoke, reddened at his embrace,
frowned when he seized her dress,
and filled with tears as he fell to bowing at her feet.
Thus the proud lady's eye
did show its skill in transformation
in looking at her lover who had played her false.
RATIPĀLA [AMARU COLLECTION]

642. Granted she not say a word;
 whether she turn her head or no;
 granted, too, her eyes not yet be clear of tears,
 still may her bowing husband
 take hope from this:
 angry as she may be, she has not moved her feet. BOPĀLITA
643. Fall not before my feet, pray fall not,
 for husbands, sure, are masters of themselves.
 A little while you took your joy somewhere,
 what fault was there in that?
 It's I the sinner, that have lived despite your absence,
 for the lives, they say, of wives
 lie in their husbands.
 Surely it is I should beg your pardon. VĀKKŪṬA?
644. That which is entered into from respect to parents
 and where friends take part;
 where jests are suffered from politeness and service out of fear;
 where modesty restrains and where one wins belief
 only on one's oath: —
 you call that love? It should be called civility
 and habit. There anger has no place.
645. Long have I practised frowning;
 I have trained my eyes to close and taught my smile restraint.
 I have applied myself to silence
 and strengthened all my wits to keep me obdurate.
 Such angry preparations have I made,
 but whether they succeed or not depends on fate.
DHARMAKĪRTI [AMARU COLLECTION]
646. At first our bodies knew a perfect oneness,
 but then grew two with you as lover
 and I, unhappy I, the loved.
 Now you are husband, I the wife,
 what's left except of this my life,
 too hard to break, to reap the bitter fruit,
 your broken faith. BHĀVAKADEVĪ [AMARU COLLECTION]

647. When you were like the moon,
soft in all its fullness,
I took the moonstone's part and wept with love.
But now that you do play the sun,
whose harsh rays banish kindness,
I too have changed
and like the sunstone cast off sparks. ACALASIMHA
648. Our love knew only frowns for anger
and all our punishment was silence;
apology was offered with a smile
and pardon granted with a simple glance.
See how this love has been destroyed,
now that you lie before my feet
while wretched I will not give up my pride.
PRADYUMNA [AMURU COLLECTION]
649. False lover, just as you began your fond embrace
you heard the jingling of another's girdle
and loosed the circuit of your arms.
And where can I complain of this?
Maddened by the poison of your honeyed words,
my friend will pay no heed. HINGOKA [AMARU COLLECTION]
650. "You are silly, he has done no fault."
"Not so, my dear. See, who is this he's drawn,
making her rough with anger?"
"Whom he has drawn, with her rising breasts,
her garment slipping in the amorous sport,
and body stretched with yearning, is but you." VĪRYAMITRA
651. Why place your wasting cheek,
my slender-waisted friend,
upon your reddened palm and darken it
with tears from kohl-anointed eyes?
Sweet innocent, the bee in fickleness
may sometimes kiss the plantain,
but never will your bee forget
the scent of budding jasmine.
[PĀṆINI?]

652. Surely, dear friend, this anger at your lover is put on;
so leave it, proud one; grant him pardon.
See where your lord has fallen at your feet.
Ah, speak to him with but the opening of your lotus eyes.

653. "My child." "My lord." "Leave off your anger, proud one."
"What harm if I am angry?" "It makes me sad."
"But you have done no wrong, the fault is wholly mine."
"Why weep then as you speak?" "Who sees me weeping?"
"Why, even I." "And what am I to you?"
"The one I love." "I am not; that is why I weep."

KUMĀRABHAṬṬA [AMARU COLLECTION]

654. The night is almost gone, my slender one,
the moon is almost set;
the lamp, about to go to sleep,
is stretching with its flame.
A woman's stubbornness should end with man's obeisance
and yet you have not left your wrath.
Sweet Fury, your heart has grown hard
from its closeness to your breasts.

MAHODADHI

655. The moon has traveled far, now white as parrot-plum.
The sky is faintly pink
with the rays of the rising sun.
The waterfowl are crying,
awakening from their sleep.
Leave, my long-eyed darling, leave
this frowardness of love.

656. When he called me by another's name
I was so upset with anger
that I prevented not my love
from leaving in confusion.
But my companions, who can judge
of one's intentions and are skilled
in guessing at conclusions,
sat as painted in a picture; how was that?

HIMBOKA?

657. Enough; I know. Have done with proper words, my love
and go.
yours is not the slightest fault; it is fate that is against me.
If love that climbed so high as yours can fall to such a state,
what pain for me to abandon life, which wastes by very nature?

DHARMAKĪRTI [AMARU COLLECTION]

[Verse 658 is treated in the Notes.]

659. Without considering his love might change
nor paying heed to us, your friends,
what turned you suddenly
so angry at your love?
You drew with your own hand the coals
that flame with burning loneliness;
have done then, silly girl,
with crying in the forest. VIKĀṬANITAMBĀ [AMARU COLLECTION]

660. Weep not, my darling. See where the cool-rayed friend of Love
paints with his liquid light the sky, whose darkness takes its
leave.

This is no time for anger. Be kind;
and let, in amorous sport, the drops of sweat
wash off Love's emblem drawn in aloe paste upon your breast.

661. Weep not, nor place your cheek upon your flowery hand,
destroying with your sighs, those witnesses of grief, the glory
of your face.

The cursed tongue, my sweet, will often stumble;
why then be angry with your love?
You are my life, my slender one;
you must not sorrow to no purpose.

662. That a tear, in falling even, strikes a young girl's cheek,
reaches her swelling breast and then,
persisting in its playfulness, attains the circle of her loins:—
instructs us that the downfall of those pure in nature
does not preclude their happiness.

663. Leaping from your lashes,
for a moment rolling on your cheek,
then streaming down to cast up dancing atoms

from their fracture on your swelling breasts: —
say why these teardrops, flowing forth, descend
with the shimmering beauty of a string of pearls
falling from your neck.

RĀJAŚEKHARA

664. Your palm erases from your cheek the painted ornament
and sighs have drunk the ambrosial flavor of your lip;
the tears that choke you agitate your breast.
Anger has become your lover, stubborn one, in place of me.

[AMARU COLLECTION]

665. Out upon you, sourface. Who has forced
upon his body penance for your sake?
Who has been more than human, has forborne his anger
these two or three whole days?
Just I; but if I rate as nothing, take another's word:
'If rubbed enough even sandalwood will cast up fire.'

VALLAṆA

666. "My heart may burst and Love may waste my limbs,
but never will I have to do with such a fickle lover."
She spoke thus strongly in the passion of her anger,
but even as she spoke, she glanced with fawn-like eye
uncertainly at his retreating steps.

[AMARU COLLECTION]

667. They lay upon the bed each turned aside
and suffering in silence;
though love still dwelt within their hearts
each feared a loss of pride.
But then from out the corner of their eyes
the sidelong glances met
and the quarrel broke in laughter as they turned
and clasped each other's neck.

[AMARU COLLECTION]

668. Emblem of Love, mow with your gentle glance
the stalk of anger as I lie before your feet.
See where the lunar sphere as pale as parrot-plum
kisses the western hill in setting.

669. Ahah! You must have second sight,
and your sweetheart has imposed her shape
on girls where others cannot see it.

How else are you the only one
to recognize by common property
all other girls as her?

MANOVINODA

670. Give up your silence, darling; let my ears drink streams of
nectar.

Unclose your eyes and let blue waterlilies fill the world.
Forgive; let love itself allay your indignation.
Your servant is without offense, unworthy of your wrath.

DIMBOKA

671. If you are angry with me, you of lotus eyes,
let anger be your lover; there's no help.
But give me back the kisses I have given;
give back with interest all of my embraces.

ŚATĀNANDA [AMARU COLLECTION]

672. Dear friend, you've caught him in a slip of speech
and should not let him off with mere obeisance.
The rogue should rather get a sentence
of long imprisonment within your arms.

GONANDA

673. A lovers' quarrel had arisen and the lover had for long
done all his best in vain to please his mistress.
Then as the night wore on, her anger giving way
and love once more appearing in her heart,
she took to feigned sleep, pretending skillfully
unconsciousness that her pride might not be hurt
yet that she might not miss out on his making love.

674. Truly he is blessed with merit
that like summer's day her heat of anger passes
and on her growing kind, as with the coming of the night,
her face, a moon, lighting with smiles for moonlight
the heaped up darkness of their altercation,
shines forth upon his amorous exercise.

675. Constrained by pride I cannot go to him,
nor have I clever friends to lead me there by force.
He too is proud, and fearing scorn, will not come of himself.
Oh mother, time is wasting, life is short,
and my heart is sick with care.

676. Before he comes to see me, quick, my friend,
go tell him that his mistress has withdrawn in anger;
for once I see him with his dear deceiving ways,
my face, suffused with sweat, will surely be all smiles.
677. I hit her with my fists and scratched her on the breast;
I struck her sides and pulled her hair
and bit her lip until she drew her breath in pain.
All this I did for your sake to your fellow wife,
and even in your absence, oh my innocent.
Command me now what further I should do.
678. "My slender one, give up your silence.
See where I lie before your feet.
Your anger never yet was such as this."
As thus her husband spoke
she closed her eyes and let fall many tears
but answered not a word. [AMARU COLLECTION]
679. The tree of anger sprouted in her heart,
sent forth its cotyledons in her two proud eyes,
came fairly into leaf in what she said
and flowered in the gestures of her anger.
But when her love then fell before her feet
it bore no fruit but proved a barren tree. RĀJAŚEKHARA
680. A slip of names is but a little fault
and though he has lain before your feet for hours,
like one possessed you cease not from your wrath.
Leave anger, raise your love, regard your future good
and listen to my words, dear friend:
a finger nail's not worth a flood of tears. [MANOKA]
681. If I by chance be found at fault
then you should punish me as fits a slave.
But why despoil with floods of tears
the aloe ornament upon your cheek?
682. "He has played me false, and hasn't even come;
my heart is almost certain.
Where am I? In this living wilderness
whom can I turn to? Who will give me courage?"

So speaking and with tearful face,
the rake's mistress goes into the house;
ah, lucky rake, who having spied upon her grief,
takes her in his arms and lets her weep her fill.

VALLAṆA

683. From eyelash to cheek, from cheek it falls to breast,
from breast to waist and thence to the lotus of her navel.
I know not what nor where nor how long were its vows
that now her tear should revel in her every limb.

[NARASIṂHA]

684. Scatter forth your glances,
let the dark lily lose its hue;
spread the moonlight of your smile,
and let the lotus close;
speak to me, and then in shame
let peacocks silence keep:
such is your might, proud lady
and pride brooks not defeat.

685. The fellow is a knave, and you, my dear, a simpleton
to put your trust in false politeness and sweet ways.
Do you not see the mark upon his cheek,
just like a heavy rouge of lac,
that indicates his recent escapade?

SONNOKA

686. The youthful lovers play no sportive game.
A secret grievance lies in either heart,
with both too proud for armistice.
Each looks to other for the first apology,
and while the symptoms of their love foretell
forgiveness at the end, they meanwhile waste the night.

SONNOKA

687. You've paid no heed to anything your friends have said,
and as for me who lie before your feet
you have not touched me even with your toe.
Hard-hearted lady, this vicious vow of silence
is not the way to keep one's proud position
but the way to lose a servant.

688. The moon fades not that is her face;
 her forehead knows no frown.
 No redness spoils the lotus of her eye,
 her eyebrow does not move.
 But this shows well the grievance in the heart
 of his beloved: that though he asks a hundred times,
 her lips break not their seal. VAIDYADHANYA
689. She speaks without reserve and laughs as the occasion prompts;
 she forbids him neither kisses nor embraces.
 But if she thus denies her anger
 and puts on today a certain show of pleasure
 it is only to avoid the dread conciliation. MAHĀVRATA
690. When his eyes seek out her breast
 she denies them by embracing him.
 When she sees his lip is thirsting for her lip
 she paints her mouth with lac.
 When he lays his hand upon her loins
 she checks it by contraction of her thighs.
 She declares no war upon her husband's love,
 but skillfully maintains her pride.
691. In our house the lamps had flames that trembled
 with your long-drawn sighs,
 and your eyes were heavy from the vigils at my anger,
 until our words came sweet with reconciliation
 and perfect confidence.
 But those are days long past. Now leave my feet;
 for I am still the same, but you have changed.
692. A motion to embrace him stirs her will
 but not her arms.
 Reconciliation wins her consciousness
 but not her voice.
 While the angered lady's mind at end of night
 turns freely back toward her lover,
 her body still delays. CAKRAPĀṆI

693. Today I dreamed, my friend,
that on the parterre of the garden house
to satisfy the longing of the red *aśoka* tree
I kicked it so my anklets rang;
whereon, how shall I say it, from within the grove
my lover came without my knowing it
and bowed his head before my lacquered foot. MADHUKŪṬA
694. My friend, I grieve not that the handsome boy
has grown less kind to me,
for one only gains that happiness
which ripens from past acts.
What hurts is this, that though he turns away,
my shameless heart will not give up its love. [AMARU?]
695. Although I fix a frown,
my eyes show all the greater love;
although I stop my voice,
my wretched face becomes all smiles.
I teach my heart to harden,
and still my flesh swells up with longing.
Alas, how carry out my anger
when I see that man? [AMARU COLLECTION]
696. She had spurned her lover with an oath
as he bent before her feet;
but then, when he had taken
two or three steps only from the room,
she held him back, almost running as she bowed
with the knot of her skirt appearing in her hands.
Ah, how strange is the way of love.
697. The bond of his affection broken,
the value that he placed upon me in his heart erased,
this man now walks before me like any other man,
his love now ceased.
The days pass with my thinking and thinking of these things.
Dear friend, I know not why my heart
breaks not into a hundred pieces. [AMARU COLLECTION]
- [Verse 698 is treated in the Notes.]

699. Her anger, when she saw her lover come,
contracted somewhat just as did her eye,
and when he stood before her
it bowed itself as did her face.
Upon his touch it stood forth like her bristling skin,
but loosened when he spoke as did the knot that held her dress.
At last, her lover bowing at her feet,
this anger left her quite as did her shame.

Section 22

THE LADY PARTED FROM HER LOVER

1. The anthologist now takes up in earnest the subject of love-in-separation, of which he has given a general taste in Section 18 and a specific type in Section 21.

2. A large number of the verses of the present Section describe in traditional fashion the heroine's love-fever. Such are 700, 702, 705, 707, 709-712, 714, 716, 719, 721-723, 726, 729, 731, 733, 735, 737-740, 742-748, 750-751, each of which describes at least one and sometimes three or four of the following traits.

3. The heroine lies sighing on her couch, seeking sleep that will not come, so that she may dream of her lover. Her friends apply refrigerants: fresh lotus leaves, bracelets of lotus fiber, sandalwood paste; they fan her with palm leaves. But such is her fever that the lotus and the sandalwood burn. Even the cool rays of the moon are like fire. The heroine wastes away with thinness, and her golden beauty fades to silver. She is careless of her hair and ornaments; everything seems empty to her. The sole exertion of which she is capable is an attempt to paint her lover's portrait. For the rest, she leans her cheek upon her hand, while the tears stream forth, black with the collyrium of her eyes, destroying the cosmetic designs on her cheek and falling in heavy showers on her breast.

4. More significant for their artistic effect than the factual content of these verses is their dramatic context. Sometimes the confidante addresses the heroine, trying to discover the object of her affections (712, 715, 721, 722, etc.), or, where this is well known, trying to encourage or cheer her (704, 730, 731, 738, 751). Sometimes a friend simply describes the heroine (700, 707, 711, 716) and of these verses a few might well serve as descriptions to be carried by a messenger to the lover (729, 732, 745). In 709 and 719 it is the lover who portrays his pining beloved. But most effective, to my taste, are the verses where the lady speaks for herself. When a woman herself speaks of "passion which burns like a stirred-up fire, smokeless," one is inclined to believe her. One finds it harder

to believe in a passion revealed only by symptoms which appear to a second person's eyes. Some of these verses in the first person rank with the best poems of the anthology (705, 710, 725, 739).

5. Two verses liken the woman in separation (*viyoginī*) to a woman in mystic trance (*yoginī*), thus drawing a parallel between sex and asceticism that is much indulged elsewhere by the classical poets (703, 715; and cf. 545, 550).

6. Less common in this Section, though they belong to a large family in the general corpus of Sanskrit poetry, are verses on the rains ('the rains have come but still he stays away') 704, 708; hints of death (708, 720, 727); and verses made up of puns (706, 724).

7. Three verses (713, 718, 728), among which the famous 728 is especially beautiful, picture the wife looking to the road by which her husband will return or asking news of him.

700. Her fever kindles fire within the lotuses
the moment they are placed upon her couch.
The tears pour down in floods across her pale cheek.
What's more, even as I rub her hand with liquid sandalpaste,
the hand is flaked with ashes
from its contact with her sighing breath. ACYUTA

701. Oh Love, defeated first by the god who wears the moon,
then by the Buddha with his mighty wisdom,
and finally by my darling who has gone abroad;
that, leaving these, you strike at me, a woman,
so thin and weak, and left bereft:
fie on you, fie on your courage and your glory,
fie on your bow and on your arrows. ŚRĪ RĀJYAPĀLA

702. You listened not to words of friends,
you heeded not your relatives' advice;
but when your dearest fell before your feet
you struck him with the lily from your ear.
So now the moon is burning hot
and sandalpaste turns into fire,
the nights each last a thousand years
and the lotus necklace weighs like iron. [AMARU?]

703. Averse from eating, turned from every object of the senses,
and this too, that your eye is fixed in trance;
again, your mind is single-pointed,
and then this silence, and the fact that all the world to you
seems empty: —
tell me, gentle friend, are you a *yoginī*
or a *viyoginī*? [RĀJASEKHARA]
704. My child, these are not clouds
but elephants on which the gods do ride;
the herons that you see, their ear-conchs; and the lightning
their golden headstraps.
This is not rain from heaven; it is the ichor
shaken from those same elephants and blown by their breathing.
Why then, sweet innocent, defile your face with tears
as though the rains had come?
705. Lay my bed, friend, with nectar-dripping leaves
plucked from the trees of paradise
and make the moon a pillow for my cheek;
else never will Love's fire, its cruel flames increased
by drippings from my own heart's lamp,
leave burning of its fuel, my limbs. CAKRA
[Verse 706 is treated in the Notes.]
707. That her cheek is flooded by the water of her tears
and that her lotus face is gray
does make her like to wood half burned:
wet with the sap, her love, that from its body flows,
but bearing flakes of ash.
708. "Here comes the downpour, here the lightning and the
cursed hail,
the roar of thunder and the croaking frogs."
Thus speaking with each rapid breath, the slender maid,
already close to death, enflames
the fire which love has spread throughout her limbs.
709. This lotus-petal couch, wilting at either end
from touch of heavy breasts and loins
but green between,

not having met with pressure from the slender waist;
 again, the whole disordered
 from the threshing round of loosened arms
 bespeaks the fever of a slender maid.

[ŚRĪ HARṢA-DEVA]

710. The passion of my heart is sharp
 and stealing ever on, brings pain;
 burns like a stirred-up fire, smokeless;
 wastes like a mortal fever every limb.
 My father cannot save me nor my mother
 nor even you, my friend.

[BHAVABHŪTI]

711. Her fever born of separation
 would set a kettle boiling;
 her very friends in fear of being burned
 dare not apply their hands.
 When sandalpaste and herbs had been to no avail,
 we stood amazed
 to see each pearl within her necklace
 explode like roasted grain.

RĀJAŚEKHARA

712. That your face is pale as ripened palmleaf,
 that your eyes are like a rainy day
 and that this cheek bears the mark of fingers
 from its resting in your hand: —
 may Gaurī strike me if it's not your heart
 has lost itself to some young man;
 and fie on you for hiding it
 from one you played with as a child.

RĀJAŚEKHARA

713. With bracelets slipping to her upper arm
 and row of curls beside her ear atremble
 she raises her clasped hands to ask upon the way
 for tidings of her lover.
 When suddenly she realizes it is he
 with whom she speaks, shamefacedly
 the flower stem, her neck, bends low
 as the emotions crowd upon her.

[RĀJAŚEKHARA]

714. Ah, cursed moon, touch not even in jest
my wasted body, burning with the heat
of separation from my dear one,
for when your rays fall on me,
though fair as ripened lotus stalks,
they hurt like burning brands. RĀJAŚEKHARA
715. This debility of body and lack of all desire,
this fixing of your eye in trance, and perfect silence:
this state bespeaks a heart fixed on one single object.
What is that one, fair lady; brahma or your lover? LAKṢMĪDHARA
716. Most slender is she, fair as pith of the young plantain tree,
gladdening the eye like the figure of the sickle moon;
and yet in piteous state she is from burning of love's fire.
One's heart delights in her, and yet for her it trembles. BHAVABHŪTI
717. I send you greetings, Sleep,
and hope that you, Perception, too are well,
as well as Happiness, who all have left
together with my loved one;
and for the rest, would ask if with my dear one
you have seen my servant, kind to misery
—for she has run away—her name, Unconsciousness,
who brings relief from torture. ARAVINDA
718. She comes forth to the center of the house
and then to the front hall;
at last she steps out in the courtyard,
but still sees not her dear one.
How beautiful the tear-filled voice
with which the lady calls,
“Oh crow, oh wild goose, oh little *śārikā*, oh parrot,
what news have you to tell me?” CITRĀṄGA
719. Upon her body
golden as the opening tuber of the turmeric,
appears a paleness
born of separation from her lover.

As this increases
 it is as though the fawn-eyed maiden's limbs
 were made of silver
 melted down with gold.

RĀJAŚEKHARA

720. My darling's gone, my heart is gone,
 my sleep is gone together with my mind.
 Oh shameless life, have you not heard,
 "The way to go is with the crowd?"

DHARMAKĪRTI

721. A tear stands in your eye in place of kohl,
 your hand, enfolding now your face, no longer holds a lotus;
 a paleness has replaced the ornamental marking on your cheek
 and sighs have driven off the smiles from your lip.
 Sweet innocence, I know not whom the god of love has favored
 that lovelorn by his absence such should be your state.

BHRAMARADEVA

722. Why has the bright collyrium faded from your eye;
 why do the ornamental marks no longer grace your cheek?
 Oh *rājahaṃsa* who swim among the lotus beds of love,
 what makes you now so thin, so sad, so wan?

VIṢṆUHARI

723. Unhappiness comes over me, not sleep;
 I count his virtues, not his faults.
 The night slips by but not my hope of union;
 my limbs grow thin but not my love.

PRAVARASENA

[Verse 724 is treated in the Notes.]

725. Tell him not my present state
 nor say that he has overstayed the promised time.
 Make him no reproaches, artless friend,
 but ask his welfare, saying only this:
 "I pray the winds of Malabar
 have not blown your way;
 I pray the mango
 has not blossomed."

VĀKKŪṬA

726. Hoping to meet her love at least in dream
 she goes to bed, but sleep comes not.
 She tries to paint his portrait
 but perspiration is jealous to prevent her wish.

The sweet innocent would tell his virtues
but sorrow puts a bar across her speech.
In general it is only through a turn brought on
by power of a lucky day that wishes can come true.

TARAÑINANDANA

727. Dear flight of cranes,
unique pearl necklace on the bosom of the sky,
tell that man that he must be careful of his life.
Here I, abandoning these pallid limbs
as one would drop a faded garland, am more happy
than were I to endure the pangs of separation.

728. At day's end as the darkness crept apace
the saddened traveler's wife had gazed
as far as eye could reach along the quiet road.
She takes one step returning to the whitewashed house,
then thinking, "At this very moment he may come,"
she turns her head and quickly looks again.

SIDDHOKA [AMARU COLLECTION]

729. Her curls are now disordered by her sighs,
her cheek lies in her hand;
a wave of tears o'erflows her eye
while the soft sad note of love swells in her throat.
That bright splendor that once did flourish greatly
on her limbs and gave them loveliness
has been reduced to legend by the pallor
born of separation.

RĀJAŚEKHARA?

730. Give forth the moonlight of your smile
to serve the parched *cakora*;
let dance your eyebrow that the god of love
may be reminded of his bow.
Unbind these lotuses, your eyes,
and thus delight the world;
permit your charms, my child, to enter
within the hearts of the deserving.

APARĀJITARAKṢITA

731. Why is your braid so disarrayed,
 your eyes without their kohl?
 Why are the ornamental lines of musk
 missing from your cheek?
 This and this and this are all awry
 from your forgetfulness.
 Oh lovely one, you've left the instruments of your coquetry
 entirely to your friends. [AMARU?]
732. "Time and again you play me false.
 What use are words? Begone."
 Thus silencing you, in her wrath
 she raised her weakened arm.
 From it the bracelets slipped—
 such was her thinness from your absence—
 as witness now the crow that flies about the city
 wearing them about his neck.
733. The teardrops, formed upon your lashes
 like so many pearls,
 in dropping to your bosom make a necklace
 whiter than Śiva's smile.
 You rest your face within a hand
 whose wrist is graced by lotus stems.
 Say who he is, my long-eyed child,
 so blessed to be so loved?
734. Absent, he sets my limbs on fire,
 when near, he makes me jealous;
 seen, he steals away my heart,
 when touched, I am in his power.
 The joy I have when I do have him
 is straightway gone when he is gone;
 yet stranger than all else is this
 that he is still my darling. [AMARU?]
735. Who is he, fair one, so rich in merit,
 whose body tosses on the splashing waves
 of Ganges or Sarāyū,

that grieving for him, from your lovely face
the tears mixed with collyrium
in constant falling should destroy the lines
painted upon your breasts?

736. One time in sport I daubed my hand
with saffron, such as you had left,
and painted red the white wild goose
of the palace lotus-pool.
By this his mate, mistaking him
a moment for a sheldrake, suffered loneliness;
the fruit of which is this that I,
my lord, must now endure your absence.
737. Why, slender maid, are these drops of tears,
black from collyrium they have washed,
scattered in atoms on your breast
that surges with your sighs?
Why do these sobs break forth
wavering from the constriction of your bended throat,
pouring forth nectar to the ear,
as soft and sweet as the cuckoo's cry?
738. "Like to a fire surrounded by sharp rays—
a very wonder. Can the sun, my friend,
be rising even now at night?"
"My sweet, it is the moon."
"But how should moonlight bring me fever?"
"Ah, what is not contrary, child,
to one without her husband!"

[PUṢṬIKA]

739. Shoot not your fire-shooting rays, oh moon.
Oh life, stay yet a while.
Sleep, seal my eyes, and may the night
be everlasting long.
Once dreams have brought me to my love
that blissful in his arms I lie,
then you may do whatever harm
that each of you may wish.

740. May the god of the five arrows bring you fortune
 who have painted him incarnate as your absent lord,
 for while your fingers trembled on his body
 the bow and crocodile are drawn in steady lines.

741. When her friends ask her why she wilts
 like a crushed jasmine, the shy young wife,
 saddened by absence, still does not speak out;
 holding the tears within her eyes,
 she only manages a glance
 at the mango tree just budding in the courtyard. VĀKKŪṬA

742. Your eye is red and swollen from the flowing of the tears,
 and slow to move;
 the brightness of your lip is injured by your burning sighs;
 the curls are ruffled on your brow, and your pallid cheek
 rests ever in your hand:
 young maiden, tell me who he is
 whose past austerities have ripened
 to merit this effect. YAŚOVARMAN

743. Who is he, victorious in the world,
 blessed with merit and with art;
 who offered at the feet of Love
 such sincere devotion;
 that you, so fair, in pining for him
 should assume this pallor
 composed of ashes rising from
 the flaming fire of love?

744. You may as well burn up my couch
 though strewn with lotus leaves.
 What use these shaken palm fronds
 which take the form of heated coals?
 Enough; the cream of sandalwood
 no less than moonlight burns my eyes.
 Dear friends, my sickness is without a cure
 like fire that feeds on water. ABHINANDA

745. She goes not to the palace roof,
avoids the park, detests the moonlight nights;
she turns back from the painted playroom,
and finds her clothing to be poison-hot.
Rather she stays reclining on her couch
spread with lotus foliage,
her thoughts abiding on your figure
drawn by her imagination. RĀJAŚEKHARA
746. Her tears first shimmer on the surface of her eye,
from which on being forced up gently
they form in drops upon her lash.
Thence they descend in scattered showers,
which by their heaviness
occasion suffering within her breast. RĀJAŚEKHARA
747. Methinks that Cupid, leaving his blunted shafts,
has cast at the young maiden Neptune's weapon,
for how else would this flood of tears,
leaping from the channel of her glistening eye,
become a river in the wrinkles of her waist. RĀJAŚEKHARA
748. With open eyes you cannot recognize your friends;
when spoken to you offer no reply;
oblivious of this and that, you've reached the state
where everything is void.
What would you do, abandoning this frame
that, nearly vanished on the couch,
is barely touched with life? Come, live
to give your love to him when he returns. VALLAṆA
749. Is she attacked by dropsy? No;
nor by the major elements.
She is not mad, nor is she suffering
from a syndrome of ailments.
Why, then, this weeping, swooning, sighing
and then this smiling face?
How shall I say it, the foe whom she has seen,
who really is no foe, is none other than
His Sacred Majesty, King Bhoja. CHITTAPA

750. Your breasts heave,
 your cheek falls to your hand.
 Your constant sighs dishevel
 your uncurled locks.
 The tears again and again
 obscure your power of sight.
 All this, dear friend, is evidence
 of someone in your heart.

NARASIMHA?

751 You leave not your couch nor care about your health,
 nor tend your hair bound in a disheveled knot.
 At least take care, dear friend, to stay alive.
 I've seen a hundred women separated from their loves
 but never such as you.

Section 23

THE LOVER SEPARATED FROM HIS MISTRESS

1. This Section is a counterpart to the Section preceding. Its type of verse is as old as the *Rāmāyaṇa*, where we have descriptions of Rāma separated from Sītā (*Rām.* 6.5, etc.; for a convenient collection of such passages cf. S. N. Vyas, *JOIBar.* 2, pp. 114–115). The effects of separation on the man are not very different from its effects on the woman: the same sighs (752, 804), tears (753, 792), and fevers (755, 771, 784). Indeed, he too occasionally takes to a lotus couch, is anointed with sandalwood paste and is fanned, all to no avail (801–803). He may even die of love (760). More attractive are the verses where he shows a manliness by bidding Love treat his mistress at least more gently (761, 780).

2. Particularly frequent and ingenious are the references to Love's arrows (761, 769, 771, 774, 779, 780, 783, 785, 798) and the denunciations of Love's stimulants such as moon, springtime, cuckoo, and the Malabar breeze (757, 759, 768, 769, 774, 778, 789, 794, 797, 799, 800). The arrows pierce into the lover's heart right up to the feather (769, 771, 798), nailing his mistress to it (783), giving his heart the appearance of a *kadamba* bristling with blossoms (798). The burning rays of the moon are sometimes explained by the moon's jealousy of the heroine's superior beauty (778, 794). Much relished by the poets are verses which combine the moods of love-in-separation and love-in-enjoyment. To achieve this the lover is made to remember the joys gone by or to wonder whether ever again he may delight in his mistress' presence (758, 775, 777, 781, 786, 787, 788, 793, 795, 796). Again, the mood may be extended by likening the lover to objects of nature, to the buck without his doe (756), to the *aśoka* tree (770), to a burning summer day (782). As with his mistress, sleep with its visions offers some solace, though reality breaks in too soon (762, 763, 779, 806).

3. There is much conventionality here and much skill. There are also verses which have a wider appeal, such as the sweet verse of Bhavabhūti, 754, or verse 765 where the lover gazes at the compass point where his love lies beyond the rivers and the mountains.

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752. Slow gait and vacant eye;
a weakened body and heavy sighs:
what can this mean? What else than this:
that Love's commands run everywhere,
that youth is easily swayed
and that something which is sweet and delicate
has stolen off his strength. [BHAVABHŪTI]
753. Time and again the flood of tears prevents my sight;
my body numbed by thoughts of her is paralyzed;
my hand here tries to paint,
but see how it breaks forth in sweat; see how its fingers tremble.
How can I paint my love? [BHAVABHŪTI]
754. Perfumed, oh wind, with the rich scent of pollen
dripping from jasmine branches dentate with opening buds,
embrace my love
whose eye half flirts, whose body bends; and then,
touch me on every limb. [BHAVABHŪTI]
755. Grief cuts my heart and cuts it deep
but cuts it not in two;
my body, though it stumbles dazed,
refuses to lose consciousness.
An inner fire burns my limbs
without consuming them;
the hand of fate which strikes so deep,
alas, strikes not the life. [BHAVABHŪTI]
756. Oh antelope, you eat not of the verdant grass
and find no peace or steadiness.
but wild-eyed, moaning piteously,
seek out the four directions.
Is it that fate has separated you
as it has me from my beloved,
that thus you wander aimlessly
to hill and dale, to river and to desert? MUÑJA?
757. Drive off with whips this perfume all about
and bind the Southern Wind in chains wound many times;
cast into prison the cuckoo's amorous note
and grind the moon to pieces on a stone. [RĀJAŚEKHARA]

758. When shall I see again her swelling thighs,
first pressed against each other close in modesty
then loosening at love's command;
revealing, as the silken robe slips off,
the delicate crimson-flowing nailmarks
like to a seal upon a covered treasure? KṢITĪŚA
759. The mango trees are covered with black smoke of bees;
the opening sprays of the *aśokas* burst in flame
while the *kiṃśukas* by darker buds are turned to burning coals.
Alas, where can I bring my eyes to rest
when Love's performances are everywhere? VĀKKŪṬA
760. Here was no wasting of disease, no blood of wound,
no foaming at the mouth of snakebite;
the poor wayfarer simply here fell dead.
Ah, I can guess; it must be he was rash enough
to cast his eye upon the mango bud
noisy with its crowd of honey-seeking bees. RĀJAŚEKHARA
761. Oh Love, strike not the heart within the slender maid,
as you have mine, with arrows sharp as lightning;
oh moon, cast not your rays as pitiless as torches
on one as tender as a flower. RĀJAŚEKHARA
762. My mouth is dry, for its kissing of her eyes
did hinder it from sipping the ambrosia of her lip;
my hand does hate itself that its grasping of her hair
prevented it from toying with her loins.
Hardhearted sleep, oh wherefore have you ceased
before these limbs of mine could play on every limb
of her whose wrath had been at last assuaged! ABHINANDA
763. I know she is unreal,
like a flower in the sky;
that enjoyment of her love is like that flower's scent,
more unreal still.
Hateful sleep has shown her to me
only as a juggler's trick;
and yet my heart with burgeoning desire
yearns for her embrace. PARAMEŚVARA

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764. By stroke of fate I have received
the upper garment of my darling:
the wager of our gambling,
the noose to bind my neck in love-sport,
the fan that banished languor when the bout was ended,
the couch whereon we fought our evening's quarrels.

DHĪRANĀGA

765. Though separated by a hundred lands,
by rivers, woods and hills,
and knowing that for all he strives
he cannot see his love;
the traveler stands on tiptoe,
stretching, and with tear-filled eyes
still gazes, lost in thought,
in her direction.

ŚRĪ HARṢA [AMARU COLLECTION]

766. Her eye, first tearful and distracted from excess of love,
she lowered, then rolled back,
then warm and gladdening, blind with passion,
she caused it follow my departing path.
Hence such my gait, such thoughts, such fragile consciousness;
and hers, I hear, such fever, such figure, such sad state.

VALLAṆA

767. This is the very place:
like a lake whose lotuses are cut,
like the sky without a nectar-shedding moon,
it grieves my heart.
And here once more is winter;
but in the absence of my slender one,
it now engenders
the unseasonable fever of midsummer.

768. If God created me,
why then this fawn-eyed damsel?
Or having both created,
why then the spring?
Or leave the spring;
ask only wherefore
he made this mango tree,
the foe of all the world.

769. Love's arrows, so they say, are made of mango buds;
his bow, they say, of flowers;
they also tell how He himself was burned
in fire from angered Śiva's eye.
But what shall I say when the blackguard shoots me,
driving his arrows to the feather?
Such torture cannot come from his resources
as they have been described. VĪRYAMITRA
[Verse 770 is treated in the Notes.]
771. All your five arrows
have sunk up to the feather in my heart
and there are burned together with my body
in the fire of separation.
Alas, poor Love, that being weaponless
you can no longer overcome the world;
see, only I shall suffer
while others live in joy. RĀJAŚEKHARA [HANUMANNĀTAKA]
772. If the moon by melting might become a pool of nectar
and its mark might be therein a bed of waterlilies;
by bathing there I might so cool my limbs
as to escape the torture of these flames of love. RĀJAŚEKHARA
773. If her body wasted every day and the tear stood in her eye,
if she held the messenger as close as earring to her ear
and if some kind reporter would tell me news of this;
then I might even seek the pangs
of separation from her presence,
granted that I dwelt nearby. VALLAṆA
774. The name you bear for flower arrows
and that the moon bears for his cooling beams,
oh Love, belie the truth with such as I;
for with his cold rays the moon shoots fire
and you your shafts have made like adamant. KĀLIDĀSA
775. May I see once again her face,
which falling in one's path of vision,
all joys collect in mass within the heart
as one's feasting eyes beget delight;

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a face as if created of elixirs
drawn from the newly risen digit of the moon
to form a palace for the god of love.

BHAVABHŪTI

776. At me the bow of Love shoots arrows fiercely,
the humming of the bees brings pain
and the moon casts rays of fire;
but these, being shamed by the alluring beauty
of my darling's brow, her sweet-toned voice, her face,
I dare not think what angry measures
the three may take with her.

ŚĀNTĀKARAGUPTA

777. Will that day ever come whereon my eyes like bees
can drink their fill of honey from my darling's lotus face;
when, after sweet and loving talk has led to games of love,
my limbs can join her limbs in busy intercourse?

[VĀRTIKAKĀRA]

778. Her locks conceal her lowered face, and yet the moon attacks me.
She says no word and yet the cuckoo strikes me with his call.
She frowns not, yet the god of love destroys me with his bow.
Who that sees that maid has not become my enemy?

ŚRĀṄGĀRA

779. Put up your arrows, master; loose your slender bow.
Your proper target is the three-eyed god,
not I, whose heart is tender as a *siris* flower.
From the storehouse of your pity grant compassion
and to your faithful servant
reveal once more this wondrous dream.

RĀJAŚEKHARA

780. Somehow I shall endure the lonesome days
by use of reason, though struck by Kāma's shafts,
for I am used to exercise of manliness.
But she I love is young;
her limbs will fail at this new separation;
with her I know not how the days will pass.

781. When shall I see the fair face of my beloved
stammering sweet words, the lily fallen from her ear;
the perspiration telling of exertion,

the tired eyes, of intercourse enjoyed;
the curls above her forehead straightened
by my recent grasping of her hair?

782. The woods are as lonely
and the rivers have grown as thin as I,
while the days are as long and as hot
as are my sighs.

783. My love rests in my mind
as if melted therein
or reflected or painted or sculpted
or set therein as a jewel or mortised with cement or engraved;
as if nailed thereto by Love's five arrows
or as if tightly sewn into the very threads
of its continuum of thought. [BHAVABHŪTI]

784. If my absent bride were but a pond,
her eyes the waterlilies and her face the lotus,
her brows the rippling waves, her arms the lotus stems;
then might I dive into the water of her loveliness
and cool of limb escape the mortal pain
exacted by the flaming fire of love.

785. How bring together the marksman Love,
of flower bow and arrows few,
with a moving target, the subtle mind,
screened by the body and lacking tactile shape?
But contradiction by experience
—witness the rise of fever in my mind—
removes what seems so manifest
and clear an incongruity. VANDYATATHĀGATA?

786. I remember how from heavy grief of heart
she could not speak a word of what she wished;
how her round breasts shook with silent sobs
and how she glanced at me repeatedly from half-closed eyes.

787. I remember every word she said,
sobbing and drying her eyes with the border of her robe,
superfluous because they failed of her intention,
the syllables unable to complete their sense
from the trembling of her lip. SONNOKA

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788. I remember my little darling's face,
a spray of blossoms on the tree of love,
a lotus growing from the soil of loveliness,
a face composed of nectar fallen from the moon.
789. The travelers must lean upon each other as they look,
pupils quivering behind their lashes, at the mango,
honey-dripping, smiling, garrulous with hum of bees,
a very arrow shot from the conquering bow of Love.
790. If my fawn-eyed darling be away
why waste my words on others?
When the moon is dark, what matter then
how many stars there be?
791. Above, a thick layer of clouds and far away my love.
I've fallen in the case they tell of:
"On the snowy mountains grows the magic herb,
but the snake is on your head."
792. Looking face upwards at the clouds
that fill the monsoon sky,
the traveler transfers their burden
of water to his eyes. JAYĪKA
793. Such are her thighs, her loins and belly,
such are her breasts and such her smile
such her sweet words, her waterlily eyes, the chignon of her hair
and such her face, distilling drops of beauty's nectar.
Many's the time I sit in meditation thus
of a single feature of my fawn-eyed love. NARASIMHA
794. Granted the moon have been defeated by your face,
why pitiless should he show me such ill will
that while delighting others with ambrosial beams
he should make those beams as sharp as fire to me. PARAMEŚVARA
795. They were accompanied by her dancing eyebrow
and the flowing moonlight of her smile;
darker than blue waterlilies
and charming with her gently curling lashes;

ah, but recalled to memory they make the traveler sad,
those loving sidelong glances, stealing forth
after each closure of his mistress' eye.

796. She would cast at me her sidelong glances,
which glittered with their trembling rays
skillfully escaping the eyes of all her friends:
sickle-bladed arrows, oiled and sharp and cruel,
by which my heart was often cut
and even by remembrance now is cut again. **PARAMEŚVARA**

797. Blacken the night with brushes thick with ink;
with incantations exorcise the lily's smile;
place the moon upon a stone and grind it into atoms,
that I may see the whole world painted with her face.
RĀJAŚEKHARA

798. When Śiva had reduced five-arrowed Love to ashes
the lotus-born creator made, I think,
another Love with arrows numberless;
whose darts now sinking to the feather in my heart
have made it bristle like a blossoming *kadamba*. **RĀJAŚEKHARA**

799. Your birth was from the Sea of Milk;
Śrī was your sister, the *kaustubha* jewel your brother;
your friends are waterlilies and your beams
flow with ambrosia, while your face
is rival to the lotus face of women;
how then, oh moon, crest jewel of God,
should you pour forth on me these painful fires?
RĀJAŚEKHARA

800. Drink all this sea, *cakora* birds, of moonlight,
darting your beaks out as you raise your necks,
that the moon thus reft of brilliance spare the lives
of those who pine in separation from their loves. **RĀJAŚEKHARA**

801. The moon was born of the same womb as poison;
the sandalwood is known to shelter snakes;
pearls are raised from the salty sea
and lotuses are lovers of the sun.

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How then could anything exist in these
to assuage the flames of love?
But by mistake of their appearance
we forget the truth and are deceived.

RĀJAŚEKHARA

802. The breeze of fans
but multiplies my sighs;
the liquid sandalwood
can but increase my tears.
The bed of flowers but befriends
the god of flower shafts;
how then will his attack,
thus doubled, ever cease?

RĀJAŚEKHARA

803. Cool necklace, dampened couch and lotus petals,
the wind from the Himālaya bringing drops of sleet:
when these and even liquid sandal are but fuel to Love
how shall his fire ever be extinguished?

[BĀṆA, AMARU COLLECTION]

804. It must be Love has scorned his gentle flower arrows
and in their place assumes the weapon, wind.
How else would these my sighs, as long as necklaces,
in passing set in motion my silken garment's hem?

[RĀJAŚEKHARA]

805. Better never to have loved
than to break a love that's grown;
as one born blind is tortured less
than one whose eyes are gouged.

[RAVIGUPTA]

806. Have mercy, sleep,
and show me once again
my darling though it be but for a moment;
for when I see her
I shall hold her in my arms so tightly
she shall not go, or if she goes
must take me too.

[KĀLIDĀSA?]

Section 24

THE WANTON

1. I have used 'the wanton' to translate the term *asatī*. Usually the term is used for an adulteress, but it may be used of an unmarried woman if she is not chaste. Literally the term means a bad woman, but she is here painted in flattering colors. Perhaps this is fair return for the damnation heaped on her head in religious works.

2. Simple praise of adultery is expressed by verses 813, 814, 823, 824. The pleasure may be momentary and not unmixed with fear but it is infinitely above the domestic routine of sex (*grhāśramavrata* 823). The poetess Vidyā writes with nostalgia of the riverbank scenes of love unhampered by matrimony (808, 809). A similar verse, but one which seems scarcely to belong in this Section, is 815.

3. A considerable number of verses describe the *abhisārikā*, the woman going forth to her lover's house. She hastens through the night in fear of being seen, usually dressed in dark clothes (834, 836, see also 896 in Section 27), although if going on a moonlit night she may conceal herself by white clothes and jewelry (832). She does her best to still the jingling of her anklets and her jeweled girdle (826, 829). A particular type is the *mugdhābhisārikā*, the *ingénue*, going perhaps to her first assignation (826, 830, 833). Other verses dealing with *abhisārikās* are 816, 817, 825, 829, 831, 835. Some of these (e.g., 829, 831) show the artificiality which comes from seeking variations on a heavily worn theme.

4. The wanton instead of being described may speak for herself. There are two types of such verses in what follows, each employing crooked speech and so demanding a word of explanation. In the first type the true sense of the verse is to be inferred from innuendo or suggestion (*vyañjanā*). The type can best be seen by reference to an example. If the reader will turn to 828 he will see that in this verse the housewife pretends concern over a domestic difficulty. In describing it, however, she allows the traveler to infer that she is alone in the house, that her husband is a sorry lover, and that he will not return for some

time. Indeed, with his lameness he can scarcely yet have caught up with the old woman he is in search of, who has had half a day's start. Precisely similar are 810 and 812, while 807 and 818 belong to the same general type (so also all the verses of Section 25).

5. A second type of verse in what follows is founded on a trope called by some critics *vyājokti* and by some a variety of *apahnuti*. The requirements of this trope are (1) that the true fact must be something to be concealed, (2) that it must be partially revealed, and (3) that either by turning a pun or in some other way it must be denied, cf. *Sd.* 10.38–39. A convenient example is verse 819, which see. This is more than the *παρὰ προσδοκίαν* to which Thomas equates it, for the true facts of the case (the *prakṛtārtha*) are that Krishna *has* made love to the second woman. This is necessarily implied by the definition of the trope and by the inclusion of such verses under the section on the *asatī*. Similar verses are 820 and 821.

6. Straightforward admissions of adultery or invitations thereto are rare, as one might suspect. Examples are 816 and 822.

807. Good neighbor wife, I beg you
keep your eye upon my house a moment;
the baby's father hates to drink
the tasteless water from the well.
Better I go then, though alone, to the river bank
dark with *tamāla* trees and thick with canes,
which with their sharp and broken stems
may scratch my breast.

VIDYĀ

808. Say, friend, if all is well still with the bowers
that grow upon the Jumna bank,
companions to the dalliance of cowherd girls
and witnesses of Rādhā's love.
Now that there is no use to cut their fronds
to make them into beds for love,
I fear their greenness will have faded
and they grown old and hard.

VIDYĀ

809. Who made your willow trees, oh River Muralā,
to overhang your bank with shade so deep
and grow on sand so smooth;
to be abodes of cooling winds,

where the wildfowl calls;
to offer wantons such a chance to taste
uninterrupted love?

[VIDYĀ?]

810. Quicken your step, oh traveler, and be upon your way.

The woods before you swarm with wild beasts,
with elephant and serpent, boar and wild ox;
the sunlight now is fading and you a youth alone.
I cannot give you room within the house,
for I am a young girl and I live unguarded.

811. Rest a moment, travelers, in the cool shade
beneath the tree before you go.

From here on the road is treeless, waterless,
and rough with stones.

812. "That's where my aged mother sleeps, and there
sleeps daddy, the oldest man you've ever met.
Here sleeps the slave-girl worn out from her chores,
and here sleep I, who must be guilty
to deserve these few days absence of my lord."

By ruse of statements such as these the youthful wife
informed the traveler of her intent.

[RUDRATĀ?]

813. Those who chance to catch a lovely woman in a lonely place
and find her overcome by love,
ever the more charming for her feigned refusal
which yet leads on to secret kisses, as her eyes
dart here and there in fear;
they are the men who know the taste of bliss.

814. No words were spoken, no elaborate art was used;
it began from the first touch of his hand
and ended by the time her skirt was loosed,
often they trembled and cast about their eyes:
their intercourse was swift as Indra's with Ahalyā.

YOGĒŚVARA

815. My husband is the same who took my maidenhead
and these the moondrenched nights we knew;
the very breeze is blowing from the Vindhya hills
heavy with scent of newly blossomed jasmine.

I too am still the same;
 and yet with all my heart I yearn for the reedbeds by the stream
 which knew our happy, graceful,
 unending bouts of love. [ŚĪLĀBHATṬĀRIKĀ]

816. “Where are you going, fair maid, on such a night?”
 “To where he dwells that is dearer than my life.”
 “And fear you not, so young, to go alone?”
 “But Kāma is my escort who has well-feathered shafts.”
 [AMARU COLLECTION]

[Verse 817 is treated in the Notes.]

818. Mother of the house, if I’m to tend this wretched parrot
 make the unruly thing an iron cage and make it strong.
 Today I dragged him from a snake-infested briar patch;
 see how badly I’ve been scratched on his account!
819. “Who spoiled the painting on your breast
 and the collyrium of your eye?
 Who took the lipstick from your lip
 and the garland from your hair?”
 “That which, washing off all men’s impurity,
 of hue is blue as waterlily.”
 “Who, Krishna?” “No, the water of the Jumna.
 It’s you that are in love with Krishna.”
820. “I love the handsome one, that drawn to me catches at my hair,
 then presses face to face;
 fair-necked that clasps my neck,
 and bodily enfolds my breasts;
 that finally having hugged my hips
 falls before my feet.”
 “My child, you’ve lost all shame.” “Not I; it’s you
 are crooked-minded. What’s shameful in a dress?”
 [Verse 821 is treated in the Notes.]
822. Ah, traveling lass, who have put off your robe
 and sit upon it on the grass beside the pond,
 you must be tired, and the way is hard;
 there is no village to put up in and the time is late.

Your thighs appear somewhat to view,
freed of their robe, as you join knees to belly,
twice as improper as if you lay stretched out.
I too am all alone. What should we make of this? VALLAṆA

823. Where the moon is not inveighed against
and no sweet words of messenger are heard,
where speech is never choked with tears
and the body grows not thin;
but where one sleeps in one's own house
with her one owns subservient to one's wish;
can this routine of household sex,
this wretched thing, deserve the name of love? LAKṢMĪDHARA

824. Where hesitating she yet looks upon your face
with eyes that speak of love,
and close embraces you despite the heaving of her breast;
where, although you strive to keep her,
she keeps saying she must go;
it is at secret meetings thus a woman proves
above all other times most lovable. ŚRĪ HARṢA[-DEVA]

825. A wife that is free with her tail
delights in the rain and the wind,
in night and deserted streets
and a husband that's out of town. [THE PAÑCATANTRA]

826. "I must walk in silence to my lover's dwelling
along a muddy road in the darkness of the rainclouds."
With this in mind the inexperienced lass,
sliding her anklets to her knees and ever and again
covering with her hands her eyes,
practises the stumbling path within her house.

827. Bearing the marks of nails only on her loins,
not elsewhere lest they show,
and keeping her eyes, still red from kissing,
half closed as if from sleep,
she motions with her eyebrow to a lover
to say she'll meet him soon.
Great is the harlot's merit, whom every gallant uses,
that she succeeds in her pretense.

828. Early this morning my husband's mother in a needless huff
set off for distant parts, and husband when he heard of this
—that was at noon—set off to fetch her back.
Oh traveler, did you see him on the way?
His lameness and decrepitude would easily mark him out.
Remain a while and tell me.
829. These beauties, silencing their anklets by knotting of their skirts
and binding up the jeweled clasp within the extra fold,
attempt to render silent their amorous expeditions.
Alas to no avail, for they are marked upon their way
by the jingling swarm of bees
that seek the honey of the flowers in their hair.
830. My husband is no easy fool,
the moon is bright, the way is mire
and people love a scandal;
yet it is hard to break a lover's promise.
Driven by such thoughts, a certain beauty
in going to a meeting set for love
starts from her house door many times
only to turn back.
831. The streets of this land of moonstones, being wet
with drops the color of the rising moon,
and bearing a thick legend writ by lacquered feet,
reveal the constantly deflected steps
of wanton damsels who have met with fright
from the sudden taking flight of the *cakora* birds. [MURĀRI]
832. Their bodies are anointed with white sandalpaste
and adorned with necklaces of pearl;
their faces are resplendent with ivory earrings
and their dresses are of pure white silk.
As the spreading moonlight whitens all the earth
these fair adventuresses have become invisible,
visiting their lovers' dwellings without fear. BĀṆA
833. Cursing her friends who planned her escapade
and stumbling in the darkness of the way,
the lass is such a perfect innocent
she tries to hug the downpour of the clouds. PURUṢOTTAMA

834. I had silenced the anklets of my feet
and bound my girdle's jewels that raise so great a noise;
the neighborhood had just begun to sleep
and I had left the house, when—why are you angry, fate—
you drove the moon, fairer than a Kashmiri maiden's breast,
to rise across my path.

835. You have placed the shrill necklace on your breast,
the sweetly singing girdle on your hips
and on your feet the jingling anklets.
If thus you fare forth to your lover
as though with beating drums, my innocent,
why then these frightened glances all about?

DEVAGUPTA [AMARU COLLECTION]

836. Scattering everywhere their glances
which beauty makes to sprout with kohl,
as if to win approving silence
from all the darkneses of night,
and clad in garments dark as was the hue
of smoke that rose from Kāma's fire,
the wantons set forth on their paths
with silent ornaments to meet their loves.

BHAṬṬA ŚIVASVĀMIN

Section 25

THE LADY'S EXPRESSION OF ANGER
AT HER MESSENGER

1. The female messenger (*dūtī*, see Intr. 18, par. 3) was entrusted with the task of mending quarrels and of describing the longing and impatience of the woman by whom she was sent. But the messenger might prove treacherous. Profiting by the quarrel, by the absence of the heroine, and by the lover's characteristic amorousness, she might taste herself the pleasures heretofore bestowed on her friend or mistress.

2. The verses which follow are spoken by a woman to such a treacherous messenger. The denunciations are never straightforward, but are by suggestion (*vyañjanā*, see Intr. 24, par. 4), often skillful (837, 847), occasionally indecent (842, 845), but sometimes emotionally impressive (for example, the conclusion of 848).

837. The slope of your breast has wholly lost its sandalpaste,
your lower lip has lost its rouge;
your eyes are quite without collyrium
while your body runs with drops of moisture.
Destroyer of my hopes!
Messenger, oblivious of the pain you bring a friend!
You went in bathing at the tank
and never saw the wretch. [SUVIBHOKA?]

838. Oh messenger, what needs with hand
to hide your breast and lip?
We know that soldiers, lips and breasts
show braver for their wounds.

839. Well done, my faithful messenger, well done;
and what could you do more
than thus to suffer for my sake
attack of tooth and nail? [BHIKṢU]
[Verses 840, 843 are treated in the Notes.]

841. Oh messenger, have naught to do
with him who breaks the scripture.
By law one may eat five five-nailed beasts,
but he ate you, the sixth.
842. He wasn't brought by peace nor bribes
nor even when you tried his faith.
Well done by you at least was this
to cause to fall the rebel's rod.
844. Wounded of lip
and beaten on both sides;
oh messenger, you must have taken part
in a battle, not an embassy.
845. Oh messenger, by you was done a deed
that no one else could do,
for that which seeks an opening
and thereby would defile what falls before it
was itself brought low.
846. Thin of body, stumbling in your gait,
your eyes with wild pupils;
oh messenger with unclear speech and loosened dress.
have you come down with fever?
847. The other night from our exchange of love
my friend departed wearing by mistake my robe,
and now with joy you've brought it back,
giving in payment even your own skirt.
How can one be so skillful, messenger, as you
in straightening out an error? [BĪJĀKURA?]
848. Did you bite the tip of your lip in anger, messenger,
that despite his strongest oath my dear one would not come?
But now, leave off this trembling
that brings on drops of sweat, and be of better cheer.
For who, my friend, can judge the heart
of one whose nature is deceitful?

849. Your skin is flushed, you sigh,—and why so lost in thought?—
 your glances stray, oh quick to tremble,
 and you draw your breath in pain.
 Did you, receiving him, fall in a fever
 like a slut who finds an expert in the lusty act?
 Nay, rather this is the distress
 that comes from touching what is wicked.

850. “Why such breathing?” “From running fast.”
 “The bristling cheek?” “From joy at having won him over.”
 “Your braid is loose.” “From falling at his feet.”
 “And why so wan?” “From so much talking.”
 “Your face is wet with sweat.” “Because the sun is hot.”
 “The knot has fallen loose upon your dress.” “From coming and
 from going.”
 “Oh messenger, what will you say about your lip,
 the color of a faded lotus?”

[ŚĪLĀBHATṬĀRIKĀ?]

[Verse 851 is treated in the Notes.]

852. That he spurned my passion on the ground
 that “she who has come to love me is an equal’s love,
 the wife of another man,” I do not hold against him.
 But since he has transformed, oh messenger,
 your lotus face to paleness, visit not again
 even in your dreams the wretch’s house.

853. You have governed in my interest, messenger,
 your conduct, thinking my affairs were yours.
 The result is one is led to say
 your body is identical with mine.

VITTOKA

Section 26

THE LAMP

1. These verses, except perhaps 855, describe the lamp of the bed-chamber, the *ratipradīpa* (856) or *suratadīpa* (as in *Kum. Sam.* 1.10). See also 570, 609. These lamps were without a shade, consisting of a cotton wick burning in an open oil vessel.

2. The section does not occur in manuscript *N*. However, it was known to Śrīdharadāsa, who quoted all but one of its selections, and it does not present the textual problem found in the sections which follow it (see *Intr.* 27, par. 4 ff.)

[Verse 854 is treated in the Notes.]

855. The lamp, too thin to swallow
so much darkness,
slowly throws it back
in the guise of soot.

856. The lamp of love has almost reached nirvana
but, wondering what the two will do
when they come to intercourse, it stretches up its neck
and seeing, by its lampblack shows embarrassment.

857. The lamp, seeing the son-in-law
urgently embracing his new bride
so young and slender and so innocent of love,
trembles frightened in the window.

Section 27

SUNSET

1. The title of the section, *aparāhṇa*, means literally afternoon or evening, but what is here meant is the time of sunset. Every *kāvya* and most plays contain verses on this and on the subjects of the following four sections. Accordingly, there is a certain straining for effect in these verses.

2. There are a few basic conventions for sunset verses. The sun's rays grow cooler and one can now look directly at its disc (863, 869, 878). The day lotuses (*ambhoruha*, *abja*) grow drowsy, preparing for the sleep of the night (858, 867). The *cakravāka* birds (a species of shel-drake) suffer the pangs of love and exchange a final embrace, for they must be parted till the sun rises again (858, 859, 861). Other birds after flying about widely for food turn back to their nesting trees (865, 869, 871). Of the few verses which go beyond these conventions one may mention 868cd (dancing girls dressing up for the evening performance) and 871, 881, where the descriptions of the owl and of the closing lotus show that the poets observed those objects closely.

3. Beyond this all is fancy and metaphor, sometimes of great beauty (863, 879), sometimes perhaps too violent for modern taste. The Western Mountain with the molten minerals of its slopes is being boiled in pots with perforated lids (862). The Eastern Mountain is taking a funerary bath for the death of his friend the sun, using the moon as dipper (873). The stars appearing are the flakes of ash mixed with sweat that Siva scratches from his body and flings across the sky now that he rests from his dance (884).

4. Note on the text. Sections 27, 28, 30, and 31 of the anthology are of a somewhat special nature. As the editors have noted, these sections are found only in ms. *K*, not in *N*. One may note the further fact that of the 77 verses contained in these sections only one is found in *P*, while of the 53 verses found in Sections 27, 28, 31, only four are found in *S*. One may therefore infer that the authors of *S* and *P* used a manuscript of our anthology which lacked at least Sections 27 and 28

and perhaps lacked Sections 30 and 31: see General Introduction, footnote 23. The reliance on a single manuscript and the general absence of testimonia result in a greater number of doubtful readings in these sections than elsewhere in the anthology.

858. The sun's rays, now many shades of red,
have harvested their color from the lotuses about to go to sleep
and, being nearly quenched, grow cool
by reason of the flooding tears of sheldrake
whose parting time draws near.

859. The sun, whose strength was like a forest fire, grows cool
and yet the sheldrake's heart is burning.
What shall we say? When darkness hides the earth
it's then that owls grow sharp of sight.

860. All things are cloaked now in the shadows
which they had put off for the day;
the earth, being dappled by the shining sea around it,
the jeweled peak of Meru at its center
and these graceful spots of darkness,
charms the eye. [MURĀRI]

861. The holes of serpents blaze now with the jewels of their hoods;
from sunstones fire has migrated to the sheldrakes' hearts;
and lamps, spearing the darkness, shine in rivalry
of these fragments of the sunset, powdered
in the fierce encounter between day and night. [MURĀRI]

862. From the ores of the Western Mountain's slope,
boiled by the sun's fierce-burning rays
in pots with perforated lids,
the molten mass, it seems, rose under the weight above
and hence the sky, clothed in a second sunset,
grew suddenly resplendent.

863. When their lord the sun has set,
his countenance now kind to human eyes,
his rays perform the pious act of womankind
by entering the flames.

The heavens too, I think, do holy penance
with stars for rosaries and with the darkness,
soft as a bird's throat, for their deerskin.

864. The lion sun, resplendent with wide-flaming mane,
has slain the elephant of day and entered
the cave within the Western Mountain.
Forthwith the bears of darkness drink the sunset blood
and stars shine forth in heaven as the pearls
scattered from the victim's head.

865. The sky wears undulating flights of birds
scattered about like strands of hair disheveled;
without her bright cosmetic of the sunset, pitiful,
her beauty hidden in the dark silk cloak of night,
she no more furnishes our eyes delight
as she mourns her lord the sun.

866. The cows come home, the birds are cooing in the trees,
the goblin women turn to household tasks,
and here is Nandin; making sure the evening rites be done,
he rubs the drums in preparation for his master's dance.

ŚITIKANṬHA

867. The darkness wears the guise of rising smoke
and the sky is filled with opening stars for sparks
as the sun descends into the sunset fire.
As his loves, the lotuses, bow down in grief,
lamenting with the cry of struggling bees,
the goddess of the day turns west and joins him in his death.

MALAYARĀJA

868. Moths begin their fatal flight
into the slender flame;
bees, made blind by perfume,
wait in the closing bud;
the dancing-girls are putting on their paint
as one may guess from here
by the jingling of their bracelets
as they bend their graceful arms.

MALAYARĀJA

869. The sun runs swiftly west,
 his light reduced, easy to look at
 and red as a China rose.
 The birds flit happily,
 having gathered their food abroad,
 now in the tops of their nesting trees. RAGHUNANDANA

[Verse 870 is treated in the Notes.]

871. Black darkness slowly drinks the sunlight;
 the crows, drawn to their nests, have ceased to caw;
 the owl, now grown a bit less timid,
 peers from his hollow tree, neck sunk within his body
 and head transformed into a hand-drum. VIDDŪKA

872. The ogress night, her body black with darkness
 and teeth growing brighter with the appearance of the stars,
 puts forth her tongue, the twilight, in the sky
 to eat the sun's flesh, red with his fresh blood.

873. Upon the death of his dear friend the sun,
 the Eastern Mountain takes, as it were, a funeral bath
 with moon for dipper;
 while this thick darkness which has carried off the sun
 is beautiful as loosened locks upon his back.

874. The sunset disc of Phoebus makes us doubt
 that here we have the neck of the beheaded sky,
 or perhaps a bloody skull held by the magician Time,
 or, could it be, the broken eggshell of the roc
 wherein the yolk shows through.

875. As the sun sets red as an old crane's head
 by the western peak
 and the vault of the sky is painted with night
 as black as crow's harsh throat,
 the East, with its darkness fading
 as it waits for the rise of the moon,
 grows as pale as the cheek of a Śabari girl
 long parted from her love. ACALASIMHA?

876. The sun with its rays enshrouded in the clouds
 is like a saffron flower
 with a halo of bright yellow petals
 growing on a single branch of blackwood.

CAKRAPĀṆI

877. The merchant Day,
 having set for sale before the world
 the day's invaluable gem,
 now failing as it seems
 to find a worthy price,
 returns it to his treasury.

ŚRĪ DHARMAPĀLA

878. The crimson circle of the sun, its rays less hot,
 now tumbles from the sky upon the western hill,
 bearing the rolled-up life of the departing day;
 and now the world, grown somber from the touch
 of a few packages of evening, takes the form
 of an old painting rendered dark by smoke.

RĀJAŚEKHARA

879. The sunset rose like a wind-raised dust of rubies
 ground by the hoofs of his galloping steeds
 as the sun drove down the slopes of Meru,
 over its glittering rocks.

880. It is as though Time like a tantrik priest
 were leading to his sacrifice a buffalo, the sky,
 having made a mark of liquid lac
 in the form of the sun's disc
 upon its head, the Western Mountain.

881. At first the thick slow-moving filaments
 drooped at the tip;
 the inner petals then, each separately
 shrank a bit together;
 at last the outer leaves effected
 some measure of contraction;
 such was the pain there was in closing
 of the full-blown lotuses.

[Verse 882 is treated in the Notes.]

883. Laying his head, the sun,
upon his pillow, the western hill,
and curling up his limbs, the four directions,
the traveler Day
in his bed, the sky,
pulls over him the blanket, darkness.

MALAYAVĀTA

884. Think not that it is decked with stars
but consider rather that the sky
has been by Śiva spangled
with flakes of ashes white and wet with sweat,
which, being weary from his dance,
he has scratched from off his body
and flung across the sky.

LAKṢMĪDHARA

Section 28

DARKNESS

1. The subject of this section is not quite so popular as sunset and moonrise. The verses deal with the coming of darkness (887, 893) and with the final obliteration of all sight (885, 888, 891, 895). Of the references to lamps (886, 894) and starlight (889) the last two, if far-fetched, are certainly effective. No time of day can be entirely without erotic significance. So here, 890 speaks of the youth waiting at the rendezvous; 896 of the *abhisārikās* (see Intr. 24, par. 3) and 892 of the night-black hair of beautiful women.

2. For the state of the text, which here relies solely on *K*, cf. remarks in Intr. 27, par. 4.

885. The thick blossoming darkness makes one wonder
if Rāhu is painting the world with the broad shadow of his body
of if the sky is falling,
dragged down by the clinging hands of the descending sun;
or if the blessed Hari has swallowed in himself
the earth with all its seas and mountains.

886. As night paints the world as dark of hue
as the amorous cuckoo's throat
one guesses at the mountains by the steady light
of herbs about their peaks,
at living creatures by their voice,
at trees by the breezes scented with their flowers
and at palaces by the lamplight filtered
through the openings of their lattices.

MANOVINODA

887. Swiftly the ruby colored sun
with fallen rays has set
and the sky with two or three lone stars
kindles its evening light.

In every boundary tree
the crowds of birds delight
and heaven is wrapped in darkness
that soon will show its strength.

888. Now that the sky has turned the color of thick ink
and seems to press upon our eyes,
the horizon seems closed in about us
without interval of east and west.
A man now knows the earth
only by his footfall
and knows himself
but by contact of his hand.

889. The beams of heaven have been eaten
by the termites of darkness.
Through their holes now falls the sawdust
in guise of the light of stars.

MURĀRI

890. The young man at the rendezvous,
well hidden in thick darkness,
casts his vainly opening eyes
to every path of access.
Then at the slightest rustling of the leaves
in error that his mistress has arrived by stealth
he stretches forth his arm, only to be appalled
by its loud breaking of the silence.

891. Alas, and who can help us?
Whom shall we tell of this?
The world is swallowed up by night
as by a host of devils.
When will the time come that the blessed moon
in rising may raise up the world
from out this sea of darkness
as Hari raised it once from Hades?

VIJAYENDRA

892. Driven from their cheeks by the moonlight of their smiles
and by their pearl necklaces shaken from their breasts,
the blackness of the night, unable to enjoy their limbs,
as if in anger seizes women by the hair.

[GAṆAPATI]

893. The lower reaches of the sky are covered
 with an undergrowth of darkness like *tamāla* trees;
 the earth submerges, outer edges first, as though in turbid water.
 Even at commencement the night matures its darkness in the
 forest
 like a thick smoke spread and twisted by the circling winds of
 even. [BHAVABHŪTI]
894. The lamplight passes beyond the dark cheek of frieze and cornice
 by the pores of window latticework,
 like the jagged and dispersed hairs of a red beard
 growing from the face of darkness as it reaches manhood in the
 night. BHATTA GAṆAPATI
895. The darkness, thick enough to catch in one's hands,
 makes the sky come down to one's body,
 contracts the horizon to one's footsteps
 and makes the air no higher than one's forehead. RĀJAŚEKHARA
896. With peacock feathers at their ears and emerald bracelets,
 with necklaces of sapphire and with musk upon their cheeks,
 with headdress of blue waterlily and dresses of dark silk,
 these fawn-eyed damsels stealing to their lovers
 are dressed in friendship with the black of night. RĀJAŚEKHARA

Section 29

THE MOON

1. The moon and sunset are the favorite subjects of temporal description in Sanskrit *kāvya*s and plays. As one might say of the Vedic sacrifice, the material paraphernalia is simple but the verbal expression is complex. One should read from this section a few verses at a time; the continuous perusal furnishes too rich a diet.

2. The moon rises from the Eastern Mountain (925, 930, 938), at first red or orange, then gradually shifting color to pure white (926, 941, 943). Frequent reference is made to its dark spot (*kalaṅka*, *aṅka*), popularly seen as a rabbit (*śaśa*) or a deer or antelope (*mṛga* 946, *kuraṅga* 911), and elaborate metaphors are constructed for the relation of dark spot to white disc. It is a *tamāla* tree watered by the moon's rays (928), the musk painting on a woman's saffron-coated breast (939), the line of black bees on a golden lotus (940). See also 904, 906, 911, 950, 951, 954, and in the following Section 975 and 978. As the moon rises the day lotuses (*kamala*, *rājīva*) close: 898, 910, 922, 936; the waterlilies of the night (*kumuda*, *kairava*, *kahlāra*) open: 897-900, 912, 915, 920-922, 925, 927, 942, 947.

3. The poets call to their aid various myths and personifications. The *cakora* (red partridge, *Perdrix rufa*) pines for moonbeams on which alone he can feed (899, 900, 914, 929, 955). His drunkenness from their ambrosia causes him to peck the beams into irregular patterns of light and shade which fall through the foliage. The moonstone (*candrakānti*, *indumani*, etc.), on the other hand, weeps at the touch of the moon's rays (911, 915, 918). Night and the Quarters of the Heavens are personified as fair women. The moon disrobes his mistress, Night (920), with his rays (*kara*, constantly used as a pun since it also means hands) and fondles or frightens the Quarters, which may be pictured as Night's female companions (900, 920, 935, 944). Other mythological references are to the moon's position in the headdress of Śiva (897, 902, 936), a position which it shares with the Ganges, the serpents (950), and the skull (950); and to its origin from the sea of milk which was churned by the gods and demons (897).

4. But the most frequent connection of the moon in these verses is with love. The moon is love's stage-manager (897), his chaplain (897), his anointing priest (902), the whetstone for sharpening his arrow (933); and a host of similar expressions is employed: 900, 903, 907, 908, 909, 930, 936.

5. Several of the verses are what one might call necklaces of metaphors in a style that English has forgotten since the time of Euphues (897, 902, 930, 936, 955).

6. A series of nine verses (910–918) is by Murāri, whose conceits would have delighted the English metaphysical poets had they known them. Murāri excels at a peculiar combination of logic and fantasy. He produces compound images and chains of causation which are perfectly logical in themselves but quite impossible if referred to the actual world. The originality and vividness of these combinations are sufficient justification for our anthologist's love of the poet.

897. He who manages love's theater,
chaplain of the Bowman's grove,
chief god of women, famed in the three worlds,
high priest of passion's kingdom;
he who performs our moonlight mass
and sleeps in the peak of Śiva's crown:
victorious is that god born of the sea of milk,
the white-rayed lover of the waterlilies.

VASUKALPA

898. The moon arises, friend of waterlilies
and bringer of sleep to the lotus grove,
fondling as it were the nymphs of the directions
with his rays as fair as saffron.

RĀJAŚRĪ

899. Grieve not, oh earth; the darkness will not last.
Be happy, lily pond; do not despair, *cakoras*.
The moon now rises, a lamp to all the world,
sole mountain from which flow
all streams of moonlight nectar.

RĀJAŚRĪ

900. Have heaven and earth been filled with camphor,
smeared with sandalpaste or washed in mercury,
or have they been set with crystal gems?

So must one wonder when the moon,
refresher of the lilies, initiating priest of love,
mirror for the nymphs of the directions
and friend to the *cakoras*, has attained its full.

[VASUKALPA? HANUMANNĀTAKA]

[Verse 901 is treated in the Notes.]

902. Close relative of Raghu's kings,
this priest-initiator in the rites of love,
the proven standard of a fair maid's face,
lover of his wives, the stars:—
look at him, darling, here above,
the moon, crest-jewel of Caṇḍī's lord,
white as a southern girl's fresh-polished teeth. RĀJAŚEKHARA

903. Look, my slender-waisted friend,
at this line of the new moon
as lovely as the archway to Love's city:
wherein the glances meet of parted lovers
longing for each other in far distant lands. RĀJAŚEKHARA

904. This is no sky but rather the salt ocean,
nor this the milky way but rather Rāma's bridge.
This is no moon, it is the tightly coiled serpent;
what seems its mark is in truth the sleeping Viṣṇu.

905. The cat, thinking its rays are milk,
licks them from the dish;
the elephant, seeing them woven through the lattice of the trees,
takes them for lotus stems;
the damsel after love would draw them from her couch
as if they were her dress:
see how the moon in its pride of light
has cozened all the world. [BHĀSA?]

[Verse 906 is treated in the Notes.]

907. The moon is the round pyre
of the burned bowman Love;
its mark to be compared
to the blackened coals.

Its shining moonlight,
white as fresh-blooming camphor,
are his ashes scattered
by the wind to every land.

[RĀJAŚEKHARA]

908. Look where the moon rises, painting as it were
the courtyard of the sky with sandalpaste,
its shape like to a section cut
from the white tusk of Indra's elephant.
With its rays that hang like necklaces of pearls
it forms a playful lamp for maidens
to read the letters written by their loves.

[RĀJAŚEKHARA]

909. Yon moon arises stealthily
like a freshly sprouting lotus bulb
exhibiting its fractions slowly, one by one;
as if it were afraid to meet the side-long glances
of wives whose eyes are kindled
by the fire of separation from their loves.

[RĀJAŚEKHARA]

910. A few moon rays arise as soft as lotus filaments
and sworn to close the petals of the lotuses;
then, as the eastern hills grow white with light,
this sea of darkness churned by the rising world
forthwith breaks into foam.

MURĀRI

911. Painting the surface of the sky with saffron,
vying with the face of fair-browed women
and opening the watery veins of moonstones,
the lunar orb appears.
It holds in its embrace an antelope
which grazes to intoxication on dark *dūrvā* grass
presented to it by the nymphs
of Indra's city as they come to welcome it.

MURĀRI

912. The blessed moon has not yet climbed a mile of heaven
and yet its rays, flattering beauty from the pond lilies,
beat back the darkness from the highlands,
damming it up in mountain caves and seizing it
here and there with mortal seizure even in its shadows.

MURĀRI

913. Are the moon's rays a powder of the clearing nut
by which this sea of darkness has been rendered bright
and its mud precipitated to the bottom in the guise of shadows?
Or could they be a set of carpenters
who by their planing polish the tree of heaven
of which the shadows are the fallen bark? MURĀRI
914. The moonlight lies like rice grains among sesamum
below wide-spreading trees,
as if *cakoras*, trembling with desire,
had with their sharp beaks pecked it full of holes. MURĀRI
915. In the eastern sky the moon so raises up its rays,
strong enough to burst the panels of the lily buds,
that moonstones multiply in guise of clustered drops of water
that spring up in each blossom. MURĀRI
916. Since the stars are many in the dark
and few on moonlight nights, we guess
that by the fire of sunset they are smelted
in the mold of heaven to fill the moon. MURĀRI
917. See how the moon delineates the four directions,
destroying darkness all about by splashing waves of light;
whom men live but to see appearing from the Eastern Hill,
from the seed of the world's sight the rising sprout. MURĀRI
918. The moonlight, being given the water of hospitality
by exudation of the moonstones in the Eastern Mountain's crown
and offered guestly grain in form of stars
upon the very moon for dish,
spreads from the moon's disc in full force about,
leaving the empty mark within and breaking
the nightly darkness as it first begins. MURĀRI
919. The East has borne the Moon.
Love dances and the nymphs of the directions laugh,
while the wind scatters holiday powder,
the pollen of waterlilies, through heaven's court. DHARMAKĪRTI

920. As the moon embraces night, her robe descends
beneath his fingers which are soft as waterlilies
and delightful from their cooling touch.
At her intense delight the nymphs of the directions,
flowing with love for their friend of long acquaintance,
glance at one another with bright smiles. PĀṆINI
921. The moon blushes in anger that false pride
should hope even yet to dwell
within the swelling fortress of fair women's breasts,
and as he rises stretches forth his hand
to draw his sword, the darkling line of bees,
that issues from the cups of waterlilies.
VASUKALPA [HANUMANNĀṬAKA]
922. The moon, disguised in the red garb
of the sun who just had set,
stealthily stretched forth his arm
to embrace the sun's dear lotus.
When the lotus recognized him by his chill
and turned her face away,
the moon's old love, the lily, laughed
and turned him pale with shame.
RĀJAŚEKHARA [HANUMANNĀṬAKA]
923. The moon's strong rays, white as young lotus stalks,
have suddenly advanced to swallow up the darkness;
so much that night is turned to day, the owls are in a fright
and sleepy lotuses bestir themselves to open. YOGĒŚVARA?
924. The cool-rayed moon is swollen and pressed flat
like the breast of a pregnant Hunnish woman pressed against her
lover.
With its rays pale yellow as full-grown lotus stems
it opens to our sight the whole extent of earth.
[APARĀJITARAKṢITA]
925. Where has the darkness run that was death to the directions;
where is now the seal of the waterlily bud
and where the well known firmness of the ocean?
Now that the moon sits within the circle of the eastern peaks,
the world is turned awry. APARĀJITA[RAKṢITA]

926. As night sets in, the moon appears
 first red of hue, then golden;
 then paler yet, the color of a damsel's cheek
 pining for her love;
 but then at last, with power to drive away the dark
 it turns as gleaming white as a juicy lotus bulb.
 [RĀJAŚEKHARA? CHITTAPA?]
927. "The moon pours milk down in a thousand steady streams."
 "The waterlilies raise their thirsty necks to drink the milk of
 moonlight."
 "The earth, worn out by daytime labor, sinks within a sea of
 milk."
 "From the splash it makes, the cast-up bubbles form the stars."
 "BY FOUR AUTHORS."
928. The moon's disc seems to be
 a round trench of crystal in the garden of the sky
 for a single young *tamāla* tree, its mark,
 to be irrigated by the water of its rays. [RĀJAŚEKHARA]
929. The moon, which here has multiplied its light,
 checkered with spots of darkness by the beaks
 of *cakora* birds unsteady with intoxication,
 constructs a graceful foliage of finger painting
 to serve for strewing on the couches
 of damsels weary from their bouts of love.
930. A red forehead-mark upon the lady Night,
 a lion to defeat the elephants of darkness,
 a silver bowl to anoint the flowered bowman who rules the earth:
 the moon here rises, crest-jewel of the Eastern Hill,
 new mirror for the nymphs of the directions,
 more beautiful than a wild goose swimming
 upon the lake of heaven. BĀṆA
931. The moon upon the deep night sky
 shines like a white wild goose,
 head tucked beneath his wing
 on the black waters of the Jumna.

932. The shining moon is a lotus bulb
rooted up at the edge of heaven's lake
by the mighty boar of darkness.
What we suppose its mark
is the clinging spot of mud;
its ray is the white stem. [PARAMEŚVARA]
933. Though the body of the moon is white as parrot plum
its inside is marked with black.
It might be a whetstone for sharpening Love's arrow
grown blunt from breaking of so many hearts.
934. When his friend the moon has risen
the whitecapped ocean stretches to his full extent,
and as it were desirous to retrieve the gems
long since stolen by the gods,
he breaks his promise and in guise of moonlight
invades the palaces of heaven. GAṆAPATI
935. The ocean grinds out with its waves
a sandalpaste of foam,
taking which, the moon anoints
with his hands the nymph of space.
936. Heaven's treasury of glory, Love's confidential friend,
the denizen of Śiva's crown, consumer of the darkness of the earth,
the elixir of the sea of milk and sleeping-potion of the lotus grove,
the god, the millionaire in coin of beauty,
the lover of Dākṣāyaṇī, has conquered all the world.
[VASUKALPA]
937. Yon lord of the full-moon night so strongly shines
that he seems to drown the earth in a mist of camphor,
seems to anoint it with a plaster of fresh ambrosial foam,
seems to cast it into a rock chamber
made of a single crystal. PARAMEŚVARA
938. If yonder moon is the drunken Plowman
with his flushed face stumbling up the Eastern Hill,
then this darkness blacker than young *tamāla* trees,
being his dress, will loosen and fall away.

YOGEŚVARA

939. The moon that spreads about its rays as white as jasmine
is lovely as the breast of a Kashmiri girl
and its mark, as dark as waterlily,
is like the painting of her breast with musk. ŚARVA
940. Just as this glorious source of nectar
suggests to the mind a golden lotus
in the sea that is bounded by the western ridge,
so does its mark compare with a line of bees,
hovering thirsty for the liquid pollen
of its exuded loveliness.
941. First red as a red lotus,
then yellow as a plate of gold,
the moon now, having grown from childhood,
shines like a crystal gem. BHAGĪRATHA
942. The moonlight spreads across the sky
and multiplies itself in waterlilies;
it lies reflected in the cheeks of women
as white as ripened cane;
it blossoms in the water
and laughs on whitewashed houses;
it dances upon banners
as they flutter on their flagstaffs in the wind.
943. At first as red as fresh die from the China rose,
then honey-red
like a Greek girl's cheek that is flushed with wine;
later, the color of a new gold mirror;
and now, the moon's disc
shines in heaven like a *tagara* flower.
944. Flushed with love, the moon puts forth his hand
upon the cloud breasts of the night whose dark robe he has
opened;
on seeing which the nymphs of the directions,
smiling with amusement and embarrassment, withdraw.

945. His body reddened by propitious rouge,
the husband of the stars glides smoothly
till growing rich he covers all the sky
with rays as white as a canopy of lotus stems.
946. The moon with bright mane flying
in the forest of the night
is like a lion who has issued from the Eastern Mount,
holding in his mouth a deer. PĀṆINI
947. The East has borne the Moon:
the ocean dances with its wave-arms raised,
the god of love rejoices, and the bees
are freed from their waterlily prison. ABHINANDA
948. The stars shine like pearls
from the head of the elephant of night
slain by the ray-claws
of the lion moon. [ABHINANDA]
949. The clear moonlight breaks forth in laughter
on the breasts of fair women
and on the cheeks of fawn-eyed damsels;
it shimmers playfully
on their bright pearl necklaces.
950. The moon's disc with its mark
shines like the skull of Śiva's crown,
its center stained by smoke from the poison-fire
breathed by the snake that binds his hair. DAKṢA
951. Its mark, like a blue pigeon,
sits upon the moon, which seems to be
a turret of the palace of the sky,
whitewashed with moonlight.
952. As beautiful as inner petals of fresh-blown *ketaka*,
this moonlight which was fit already by its color
for being strung on necklaces of pearls
can be measured by the pail now that its strength is full,
can be grasped within the fingers,
can be drunk by lilies through their root tips. RĀJAŚEKHARA

953. The moon's rays, which at first
were fine as hairs upon an awn of barley,
white as the outer leaf-spike of the *ketaka*
and lovely as a slender waterlily root,
soon grew as full as streams of water
or strings of pearls, and now
are thick as crystal rods.

RĀJAŚEKHARA

[Verse 954 is treated in the Notes.]

955. A palace for the sports of damsels fair as moonlight,
a lake whose waves are nectar,
a lump of butter churned from the sea of milk,
a waterstone for cooling the earth's fever,
forehead ornament of night, sole recourse of those in love:
the moon climbs into heaven, a rain of camphor,
giving its light to the suppliant *cakoras*.

956. Suppose the moon to be a spider
who spreads his web of rays between the trees
of the Eastern and the Western Mount
and that he eats the darkness like so many gnats
flying in the branches of the twilight
in the star-budded garden of the sky.

VASUKALPA

Section 30

DAWN

1. The section on dawn describes moonset (957, 959, 964, 969, 971–975, 978) and sunrise (967, 968, 972, 973, 976, 979), the one following directly on the other so that one must suppose these verses (except 977) to refer to full-moon nights. Compare the remarks of Abhinavagupta ad *BhNŚ*. 19.129: “In actual life the full moon does not rise every day, but in poetic practice, since such special times are within the range of possibility and since they further the sentiments, it is they which are chosen.”

2. With the coming of the dawn the day-lotus opens (958, 960–962, 968, 979), releasing the bees which it has imprisoned during the night (958, 960, 962, 967, and cf. 867c, 868b). The *cakora* birds fall asleep sated with moonlight (964) and the sheldrake (*cakravākas*) rejoice (965, 979) as the angry sun chases away the darkness which had separated them from their mates. As in the foregoing section, the anthologist draws heavily on the artificial but ingenious poet Murāri (958–962). Two verses by Pāla poets are strikingly beautiful: 970, which *S* ascribes to Yogeśvara, where night is pictured as a suttee on the death of her husband, the moon, and 980, by Āimboka, where ragged pilgrims wake the townsfolk with their songs of Rādhā and Krishna.

957. These stars which circulate in heaven's center may be reckoned
as handfuls of shells cast quickly on the board
by gamblers as their anger rises;
and the moon, his brilliance now decreasing,
takes on the color of a fine round piece of chalk
placed by its side.

KAVIMALLA

958. As the moon grows old the sky is overspread with darkness
as if with smoke of sunstones about to burst in flame;
and while the Lord of Rays has not yet shown his light,
he draws the lotus-prisoned bees as a magnet draws its filings.

MURĀRI

959. The stars grow paler than the color of ripe onion;
the sun touches the east with a few blades of light.
The moon carries its disc, pale as a spider web, from heaven
and, fading in the twilight, kisses the Western Hill. MURĀRI
960. Two or three rays of the empyrean's gem
rise gracefully to heaven,
outer petals of a lotus
for the Lady East to twist about her ear;
while this lotus here whose bud had hardly parted
now opens wide its blossom
under the rushing crowd of bees
that from its calyx joyfully pour forth. MURĀRI
961. The ten hundred petals of the lotus, which at evening
it had folded one by one as if to count
the sun's departing rays,
it once again now opens, curious to enumerate
the same thousand as they rise. MURĀRI
962. The lotus blossoms play the part of oysters,
who having drunk their fill of darkness in the even,
on opening give up, in guise of the emergent bees,
pearls that bear the blackness of their source. MURĀRI
963. Only as many stars remain as one may count
and pale as *tagara* flowers;
the flame tips of the lamps about to go to sleep
are gold as spikes of turmeric.
The moon at early dawn has grown to be
like frozen mercury,
and the eastern sky takes on the hue
of well-aged rum. [RĀJAŚEKHARA]
964. Two or three stars are left, the color of old pearls;
the *cakoras* sleep, inert of limb from drinking of the moonlight.
The moon, pale as an empty honey comb, goes to the Western
Hill,
while the east receives the color of a kitten's eyes.
[RĀJAŚEKHARA]

965. The darkness weakens but our eyes still see not clearly;
 ladies have donned their dresses but have not left their lords;
 on both sides of the river the sheldrake murmur lovingly
 but still they fly not with a rush to meet each other.

[VASUKALPA]

966. Shine on, stars; keep working, thieves; spread thickly, night;
 this is the time for such as you:
 before the sun, striking up dust from the Eastern Hill,
 mounts in a sky transformed to trumpet-flowers by layers of light.

967. "The sun, red-faced with anger,
 casts out the darkness all about,
 and with his rays draws forth the bees,
 they being like the night in color, from the lotuses.
 Alas, we're lost, for also we are black."
 So cry the crows at daybreak, cawing in their fear.

968. Not yet so strong but that eyes like lotuses may honor him,
 his disc pale orange-pink like a ball of saffron,
 the god drives off the darkness in the eastern sky
 and rises as the seed-pod of the day.

VIṢṆUHARI

969. The deer-marked moon,
 in whom the deer appears to be
 Love's topmost lock of hair
 as he dives into a lake of sandalpaste,
 sets by the Western Hill.

DAKṢA

970. As the moon, her husband, passes from the sky by rule of fate,
 night weeps with the cry of birds, loosening her thick hair, the
 darkness,
 and shedding tears, the stars, as heavy as thick pearls:
 see where she offers up her body in the fire of dawn
 that brightens in the east.

[YOGESVARA]

[Verse 971 is treated in the Notes.]

972. Slowly the stars have gone out in the sky;
 the moon with weakened light goes to the Western Hill.
 Then by the vermeil of the sun which soon will rise
 the east unfolds as red as madder.

LAKṢMĪDHARA

973. The stars with slowly fading light stand like drops of mist;
the sun's rays meet together at the foundation of the east;
the moon, pale and beautiful as ripened parrot-plum,
with its circle of light now shrunk, sinks to the western sea.
ŚARVA
974. The moon like a ball of silver sets in the western sea;
the stars have turned to the color of waterdrops;
the lampflames are as pale as yellow amaranth,
while the eastern sky shines red as *cakoras'* eyes RĀJAŚEKHARA
975. The elephant of day awakens, scattering the stars,
and in his pride would leave at last the couch of heaven;
here falls the moon, its rope of rays worn out,
like the loosened conchshell, stained with a spot of ichor, from his
ear. BHATTA ŚIVASVĀMI
976. As the sun's ball of light, as if it were Agastya, drinks the darkness,
which had inundated the horizons, from the sea which is the earth,
the mountain ranges which had stood submerged,
like alligators, tortoises, leviathans,
come forth to view. BHATTA ŚIVASVĀMI
977. These sheldrake gathering at the river's edge in sorrow for their
mates
tread on mud as if it were the darkness
while the foam clings to their legs like hosts of stars.
With their rounded beaks skillful at the snapping up of lotus
fibers
they seem by error to have caught the crescent moon,
the author of their loneliness. BHATTA ŚIVASVĀMI
978. Retracting his feet and sinking,
marked with a black spot of mud,
the moon at the sky-ocean's western edge
is like the king of tortoises upon his back. ŚATĀNANDA
979. The sun rises, breaking the seal of lotuses,
a coral-tree flower in the woods of the Eastern Hill;
friend to the sheldrake and its mate who have pined in separation,
but irate at the darkness which he drives away,
red as the cheek of an angry ape. YOGĒŚVARA

980. The pilgrims in the street have warded off the painful cold
with their broad quilts sewn of a hundred rags;
and now with voices clear and sweet
they break the morning slumber of the city folk
with songs of the secret love of Mādhava and Rādhā. **ḍIMBOKA**

Section 31

MIDDAY

1. Most of the verses of this section are *svabhāvokti* verses, that is, relatively simple and realistic miniatures; cf. Section 35. The heat is overpowering (991), giving rise even to mirages (992). Animals take to the shade (981), elephants cool themselves and others too by squirting water (984), children stop playing in the streets (985) and even the birds are silent except the jungle fowl and the dove (987). Some of the sketches are charming, as of the monkey sleeping with his head in his lap (981) and the graceful dancing of the fish (994).

2. More elaborate are the various ways by which we are told of the shortening shadows (982–984, 988). The erotic mood is suggested by young women bathing (988, 990).

3. The text of this section rests on *K* alone; see remarks, Intr. 27, par. 4 ff. Toward the end of the section three of the verses are corrupt and their meaning in part obscure (991–993).

981. At noon deer crowd together in the shade of trees;
insects lie hidden in the dried-out pond.
In the woods the monkey sleeps,
caressed by moist breezes from the lake,
head bowed to lap where it rests in his loosely opened hands.

MALAYARĀJA

982. Now that it is midday even the wind is motionless
as if it feared the sun whose hot disc burns the brow;
and the shadows, which early had gone far across the ground,
now, as if they could not bear the heat
of rolling in the scorching dust, turn back.

MALAYARĀJA

[Verse 983 is treated in the Notes.]

984. As the sun pours forth his rays in all directions
 man's dwarfed shadow like a turtle draws within itself;
 and now the deer take to the marshes, cool and sweet
 from the atomies of water sprayed by the bull elephant.

MURĀRI

985. Fie on the world's expanse, deserted now at noon,
 where the lapwing cries beside the desert
 which blazes with the fire of sunstones flashing forth
 in response to the fierce light of heaven's gem;
 cruelly brilliant with the sun's rays swimming over earthly heat,
 it puts our eyes to death.

MURĀRI

986. It drives the crowd of children, lately so eager at their games,
 from playing in the streets;
 it sends the flock of royal geese
 to the shade of tall-stemmed lotuses;
 it brings to students, already tired of eye,
 a lassitude of body:—
 may midday acting thus yet bring Your Majesty
 accustomed fortune in all of your affairs.

PURUṢOTTAMADEVA

987. The lapwing flies to cover in the fresh-leaved cassia;
 the jays scarce touch the pods of river-bush, then hasten to the
 stream.
 The moorhen settles in a hollow tree trunk;
 while the jungle-fowl, beneath,
 answer the cooing of the nesting doves.

[BHAVABHŪTI]

988. Their extension now prevented by the sun's fierce-burning rays,
 the shadows curl about the base of trees,
 and the lake bears a false parasol of circling birds
 scared up by the diving of the demon monarch's wives.

DHARMĀŚOKA

989. At noon the elephant in want of lotus leaf
 raises his ear against the sun;
 the peacock leaves his taste for grass,
 tucking his head within his tail;

the boar licks thirstily at his tusk
as if it were a lotus stem
and the buffalo seeks the deep mud,
black as his own skin.

[RĀJASEKHARA]

990. That water of the royal garden pool,
which by the heavy loins of fawn-eyed beauties
upon their entering was forced against the bank,
at once rebounds and with loud gurgling sinks
within the deep paths of their navels.

RĀJASEKHARA

991. The thick dust lying in the path and heated
by the cloudless rays of a cruel sun
[?tricks one into thoughts of chaff fire].
The traveler hastens forward,
thinking he sees the shade of clouds,
to the scorched plain of *dūrvā* grass
and comes to grief within the waves of a mirage
mistaken for a lake well-filled with water.

992. The cuckoos have gone like darkness to the tree holes;
wayfarers drink like elephants the hot and brackish water from the
earth.

The water of the pond.
.

[Verse 993 is treated in the Notes.]

994. At midday in the limpid pool with its wreath of moss
a fish, too fat to fear the kingfisher,
scatters his tailfin in many a graceful dance.
His belly being full of liquid,
he spits the drops of water from his mouth
as soon as he has drunk, and then submerges.

Section 32

FAME

1. From a modern point of view we may be thankful that Vidyākara limited his selections of panegyric largely to this Section and to Sections 41 and 46, for the subject is not one to please modern taste. And yet, praise of kings was an important part of the Sanskrit poet's repertory. Among the Tamils it was considered one of the two great divisions of poetry, being equaled in importance only by the poetry of love (see Basham, p. 463). And we may be sure that the ability to write a good panegyric was the surest means of acquiring wealth through learning. Doubtless there were poets in India who wrote for the sheer love of writing; but we should not forget the materialists. Viśvanātha in the introduction to his *Mirror of Literature* puts wealth as the object most obviously sought by the composition of Sanskrit verse (*Sd.* ad 1.2 'arthaprāptiś ca pratyakṣasiddhā'). Panegyrics seem to have increased steadily in popularity in late Classical Sanskrit. The *Saduktikarnāmrta*, for example, compiled scarcely a century after the present collection, devotes roughly a fifth of its whole contents to royal flattery, which it distributes under no less than 54 headings.

2. In some respects Sanskrit panegyrics are less distasteful than those of other literatures. As may be seen from our anthology, they were so ritualized in India that they had become impersonal. Each morning the king would be awakened by the panegyric of his bards. The religious-magical purpose of that ritual may be seen from mythology. In the myths we find that whenever Indra, the prototype of the king, stands in need of strength the gods and sages gather to praise him. By the verses which magnify the fame of the god he grows in material might and stature (cf. *RV.* 1.85.2; 7.19.10; 7.33.4; *Mbh.* 1.25.5; *Rām. N.W.* 4.58.1). To say a thing in ritual is to bring it to pass. The ritual praise of kings became as necessary as the ritual deprecation of sickness. By being ritualized Sanskrit panegyric loses much of the hypocrisy and by its impersonality it lacks much of the shamefulness of personal flattery.

3. The verses of the present Section are quite impersonal. The recipient is named only in 1003 (King Bhoja), 1005 (King Kuntalamalla), and 1016 (King Kamboja), to which we may perhaps add 1000, which names at least the capital city (Ujjain) of the king who is addressed.

4. Most of the verses speak of the whiteness, *sc.* the brilliance and purity, of the king's fame. It is likened to the moon (997, 1002, 1007, 1009), to the ocean of milk (1001, 1002, 1010, 1015), to the white serpent Śeṣa (1002, 1011, 1018) and sporadically to sandalwood, white jasmine, Śiva's laugh, a pearl, a pearl necklace, and a host of other items. Another favorite subject for the poets is the great distance to which the king's fame has traveled (996, 1005, 1006, 1008, 1009, 1012).

5. A few of the verses (996, 1008, 1018; also 1446 in Section 42) belong to the type called *vyājastuti* (trick praise). The initial impression given by such verses is one of blame. The final words or a brief reflection on what has been said then show the true import to be one of praise.

995. Hail, Majesty, we brahmins making pilgrimage
to various sacred bathing spots
desire ablution at the confluence
of the Jumna and the Ganges.
We beg you, then, whose vow has been
to render bright the seven worlds,
to lift your fame that we may see
which stream is black and which is white. [RATHĀṄGA]

996. What good is done by telling on other wives?
And yet, being a chatterbox by nature
and a southerner as well,
I can't keep still.
She is in everybody's house,
in the market, at the crossroads and at drinking bouts;
she runs about like a drunkard does your mistress.
Oho, but her name
is Fame. VIDYĀ?

997. Whiter than the moon or sandalpaste or opening jasmine,
than the sea of milk, the serpent Śeṣa or Śiva's smile;
brighter than a white earring on a girl of the Carnatic,
your fame, oh you whose enemies
are conquered by your strength of arm, runs through the world.
VĀRTIKAKĀRA

998. Your fame is a royal *haṃsa*
 whose cage is the three worlds,
 and these seven seas
 are but his drinking bowl.

BIMBOKA

999. That the salt and turbid water of the sea
 should by the clouds be rendered sweet and pure
 and placed with care within an oyster's mouth
 so that this pearl in preciousness and beauty
 could come to rival your resplendent fame:—
 how wonderful is matter's evolution!

ACALASIṂHA

1000. Seen by those present at your battles,
 related by a host of bards,
 placed in memory by all good men
 and rendered into verse by master poets;
 proclaimed on monuments by craftsmen
 and sung within the council of the gods,
 your fame, oh husband of Ujjain,
 is given by your wife the whiteness of the moon.

[RĀJAŚEKHARA]

1001. The water of the ocean has taken the appearance
 of foaming billows from the sea of milk;
 the gods cannot distinguish
 black Vindhya from the Snowy Mount.
 The chestnut steeds of Phoebus are turned white
 and Luna's orb has lost its mark.
 All this, oh monarch, has been brought to pass
 by your bright fame.

ABHINANDA

1002. The world is beautified, oh king, by your renown,
 clean as the serpent Śeṣa newly sloughed,
 white as the liquid churned by the mountain churning stick
 from the sea of milk,
 bright as the digits dropped from the waning moon.

[MURĀRI]

1003. Within her husband's arms upon the sea of milk
 the goddess Lakṣmī sends her blessings to King Bhoja,
 whose glory unimpaired fills all the earth,

praying that he may shine for aeons on her bliss,
by the crying of whose fame her husband, robbed of sleep,
fulfills the promise of her youth.

1004. Your fame, oh monarch,
chilled by its plunging in the seven seas,
has risen up for warmth
to the circle of the sun.
1005. “Who are you?” “The Fame of Kuntalamalla.”
“And where your dwelling place?” “Nowhere.”
“Where, then, your friends,
the ladies Speech and Wealth and Beauty?”
“Speech has gone to Brahmā’s mouth and Wealth to Viṣṇu’s
arms;
Beauty attends the moon’s full orb, and only I
am left without a place of rest.”

[CITTAPA]

1006. Once upon a time a pearl was torn
from the brow of your enemy’s elephant,
which, being planted on the battlefield, became the seed
whence grew this tree, your fame, throughout the universe.
The world-snake is its root, Himālaya its trunk,
the sea of milk its irrigation trench;
the moonlight forms its branches, the hosts of stars its blossoms,
and the moon its fruit.

[AMARASIMHA?]

1007. As now the nymphs of heaven sing aloud
your moonbright fame,
the moon itself will soon attain
to spotlessness;
for how long can its deer-mark live,
its appetite for grazing lost
in its delight of listening to that song?

[AMARASIMHA]

1008. Spare us, lord, oh spare us when we say
that your swordblade wife, dark as a waterlily,
has lain upon your foeman’s breast;
that thence she has conceived a handsome daughter, Fame,
who, harlot too, now runs about the world
to pleasure every man.

AMARASIMHA

1009. Your fame, which covers heaven, spreads across the earth,
and dispells the darkness from the nether world,
is white as a pearl necklace, or as the moon,
as Śiva's laugh, Gaṇeśa's trunk, or Hari's conch.
1010. Oh king, whenas your fame spreads o'er the world,
Lakṣmī, ambrosia, the horse Uccaiḥśravas,
the moon, the elephant of Indra and the jewel Kaustubha
all think that they are back within the sea of milk.
There is, however, this one speck of blame:
that Śrī finds not black Krishna
nor the mountain goddess blue-necked Śiva
nor Revatī her dark-clothed Balarām. [KAVIRĀJA?]
1011. All elephants become Airāvatas,
all serpents grow as white as Śeṣa,
birds turn to geese, the waterlilies to white lotuses,
and every mountain becomes Kailāsa by your fame. [MAHĀŚAKTI]
1012. That Rāma in times past, escorted by his troops,
did by a bridge of stones traverse the ocean
need not excite our wonder,
for now, oh king, your mistress, Fame,
with none to aid and with no bridge
has crossed the seven seas. [CHITTAPA]
1013. It is no wonder that your arm,
with its crescent fang of scimitar,
like to the serpent king upholds the world;
for from that snake the slough, your fame,
white as fresh strands of lotus root,
embraces all the circle of the earth. SAṂGHAŚRĪ
1014. Your fame, bright as ointment of sandalwood
and worthy to defeat the luster
of groves of blossoming lotuses,
by its many incarnations burgeoning from within
has broken the horizons' bracelet. BUDDHĀKARAGUPTA

- 1015.** Dispel our illusion, monarch,
 tell where and how your sword
 has learned the marvel of this juggler's trick:
 that the more it drinks your foemen's blood
 red as saffron dye,
 the more it drips with glory
 white as the sea of milk.

DAKṢA

- 1016.** You, Kāmboja, shine upon this earth,
 your father shines in heaven
 and his father is an ornament that shines
 even in Brahmā's world.
 Your blossoming fame
 incarnate in these three forms
 exhibits the beauty of a necklace
 strung with three sets of gems.

VASUKALPA

[Verse 1017 is treated in the Notes.]

- 1018.** The mark upon the moon and that on Śiva's throat,
 Krishna, and the cheeks of the heavenly elephants
 breaking open with their inky ichor:
 all these appear still tinged with darkness.
 Tell us, oh ornament of all the earth,
 what then is whitened by your fame?

Section 33

ALLEGORICAL EPIGRAMS (*ANYĀPADEŚA*)

1. The characteristic of these verses is that the person and situation expressly described serve to suggest some other person and situation which are not mentioned but to which the moral or point of the verse applies. Reference to a pair of examples from the translations which follow will clarify the nature of the type. Verse 1019 though addressed to a pearl suggests a poet or man of talent diffident of a courtier's life. Verse 1103 by addressing a mango tree suggests a good wife and points a moral. Perhaps as a young woman she attracted for a while the attention of a resplendent Don Juan, the 'bee' of the verse. But it is better now that she take pleasure in her children and household duties, 'feeding the crows and parrots,' than grieve over the loss of what was transient and unsubstantial.

2. The allegorical epigram is both ancient and popular in Indian literature. It has been known by a great variety of names. In the classical theater, where it was known as one of the *pathākasthānas*, it formed a favorite device for passing a message from one character to another in a way unintelligible to a third. It appears in Apabhraṃśa love poetry as the *dhruva*, a song where the emotions of the lover are imputed to objects of nature. The oldest rhetoricians speak of *apraśamsā*, 'praise of what is unexpressed' and *vyājastuti*, 'artful praise.' As these terms suggest, the allegorical epigram was often used for flattery: a king is praised as the lion, victorious over elephants, or as the sea, which despite its power never oversteps its proper bounds. The epigram, it was soon seen, could also express blame: the ocean contains precious jewels, but it makes a great fuss and roar over them. So the term 'artful praise' was allowed to be taken as 'false praise' and the term *apraśamsā* lost its literal meaning. But even praise and blame by no means exhaust the allegorical epigram's possibilities. It may point all sorts of morals. Hence the term used by our anthologist *anyāpadeśa*, literally 'allegorical

expression,' and its synonyms *apadeśa* (used by *S*) and *anyokti* (used by *Any.*). For a historical study of the figure and its definitions see J. Nobel, *Beiträge zur älteren Geschichte des Alaṃkāraśāstra*, Berlin, 1911, pp. 44–58, and, more recently, J. T. Parikh and R. G. Asti in their introduction to *Anyoktistabaka*.

3. In the pointing of morals the allegorical epigram falls somewhere between the fable and the proverb. It is shorter than the fable, but many characters of fable occur in its verses: the boastful lion, the malicious ape, the cuckoo brought up with crows. Verses such as 1037 and 1051, if not fables in themselves, could easily serve as those moralistic verses summing up the tale, of which Indian fabulists are so fond. On the other hand, the epigram like the proverb deals with a wider variety of subjects than animals. Trees, clouds, ocean, sun and moon also serve its purpose. When the expression is highly condensed we have, in effect, a proverb. Thus, 1066: the days ever come and go but we know not what they will bring.

4. Frequently in these epigrams the same moral is drawn from different objects. Thus, the same moral is taught by the sandalwood tree that harbors a serpent (1078) and by the ocean that promises wealth from afar but opposes waves and sea monsters to him who approaches close (1049). Greatness brought low by greater greatness is exemplified by the lion that defeats the elephant but is defeated by the mythical *śarabha* (1027), as also by the sea that was swallowed by the sage Agastya (1025, 1058, etc.). Again, it is to be noted that one and the same object may furnish quite contrary lessons. As already remarked, the ocean may be praised (1048, 1060) or blamed (1122). Even within the compass of a single verse the moral may be ambiguous. Thus, from 1053 one reader may find that virtue is its own reward: another, that a man should avoid the show of virtue lest he come to grief.

5. Finally, the allegorical epigram may serve as a lament or complaint. Poor emerald, dug from your happy mine and now sold in a land where no one knows your worth! (1023). In similar vein are 1083, 1101, and others. This is the sort of figure that Chinese authors elaborated into long poems like the *Li Sao*. The Sanskrit examples are briefer and less lachrimose.

6. The allegorical epigram is still popular in India. What it has meant to the poets who have used it can perhaps best be seen from a very recent example. A South Indian lawyer, publishing a collection of his Sanskrit epigrams in A.D. 1953, speaks of the failures and dis-

appointments he has tasted in life and of the happy haven afforded him by his poetical works in this ancient form. He goes on to say, "It is . . . immaterial to inquire in the case of Anyapadesas into the actual contacts in life which inspired each verse . . . for in Anyapadesas observations having particular references to experiences in the poet's life are purposely hidden in parallels drawn from nature or well-known legendary lore with a view to universalizing them." (Y. Mahalinga Sastri, *Vyājoktiratnāvalī*, p. vi.) The allegorical epigram is a method of rising above specific criticism and personal grief by seeing the world in the large. It serves that great object of Sanskrit poetry, the transcendence of the specific to the universal.

7. I furnish below an alphabetical catalogue of the objects which figure in the epigrams of this section, together with explanations, where it seemed they might be useful, of what those objects suggest. I recommend that the reader use the catalogue only for reference and for the explanation of such objects as are new to him, e.g., Agastya, the *cātaka* bird, and among animals the *śarabha*. For the rest, he will derive more enjoyment by receiving the suggestion, if he can, directly from the verse than by reading its explanation in a catalogue.

8. Agastya. The sage Agastya, who was born miraculously from a water jar (cf. 1341, 1346), is said in ancient times to have drunk up the ocean in order to help the gods against a race of demons who had hidden themselves there. The myth is used usually to exemplify greatness overcome by greater greatness (cf. also under animals, below, the *śarabha*): 1025, 1058, 1123; but in 1109 the myth leads to an expression of pity. In 1123 reference is made to another myth concerning Agastya, that wishing once to travel south, he demanded that the Vindhya mountain lower its head to allow him passage. This is said to be the reason that the Vindhya is lower than the Himālaya. After his death Agastya was immortalized as the star Canopus (α Argonis). It is, of course, appropriate that the sage who so dramatically opened a path to the South should be canonized as the brightest star of a southern constellation. But in northern India Canopus is either invisible or low on the horizon, a fact which the poets use to show how a man who was once great can become insignificant (1199, 1389).

9. Animals. The favorite animals for allegorical epigrams are the elephant, the lion, and the *śarabha*. They are mentioned separately, but more often together.

10. The elephant, when in rut, puts all creatures to flight except the lion and the *śarabha*, 1027, 1034, 1071. The word for rut, *mada*, also

means intoxication or madness and the suggestion is regularly of a man intoxicated with power. It is proverbial that the lion kills the elephant in combat (cf. *Rām.* 6.101.53; 6.109.10) and the poets are prone to laugh at the elephant for his Dutch courage when faced with the lion, 1072. Verse 1046, where it is the elephant who frightens the lions, is unparalleled elsewhere to my knowledge.

11. The lion, as king of beasts, regularly suggests the king of men. He need only roar to bring others to obedience, 1071. But the poets are far from being admirers of the lion's noisy power. He is blamed for cruelty, 1060, and for his pretensions to divinity, 1052. He becomes a laughing stock when indolence keeps him in his cave, 1035, or when he grows old and weak, 1034. One wonderful epigram, however, forgives the lion all his faults for his one virtue, courage, 1091.

12. The *śarabha* is the only beast that can defeat the lion. He is said to have six feet and to live on the golden peak of Mt. Meru, no other place being worthy of his habitation, 1056. The *śarabha* is the ideal emperor. When praised for his victories, so far from enjoying the flattery, he feels compassion for the conquered, 1046. Despite his conquest of others his true name is 'Self-conquered,' 1027.

13. Other animals are mentioned less often. The deer is ever set about with dangers: snares, traps, hunters, 1040. As with men, terror drives out his virtues. When forest-fire comes, he abandons his home in panic, 1113. The frog is the man of small vision, happy in the cranny of his well, 1032. The monkey serves as an example of childish malice, 1086.

14. Bees. The bee, always considered masculine, is the sensualist of nature. The word bee (*bhramara*) also means lover, paramour. The bee is not only fickle, 1030, 1103, but foolish. He gets pricked by the thorny safflower, 1074, gets caught in the lotus when she closes for the night, 1084, and invites his own destruction by tasting the sweet exudation or ichor which flows from the cheeks of an elephant in rut. One flap of the elephant's ear will end the bee's enjoyment and the bee as well, 1115.

15. Cātaka bird. Of the *cātaka* or crested cuckoo (*Cuculus melano-leucus* or *jacobinus*) the one characteristic noticed in these verses is his refusal to drink except from the rain-cloud. The piercing cry of the crested cuckoo during its mating season, which coincides with the monsoon, would be enough to connect the bird with rain; but folklore has furnished some extraordinary theories of his special disability. It is said that the *cātaka's* crest falls over his beak if he lowers his head to

drink, or it is claimed that he has a hole in the back of his neck and must bend his head backward to keep the hole closed. For a learned account of these superstitions together with parallels from other lands see Stasiak, pp. 33–117. By the Sanskrit poets the *cātaka* is used as an example of pride, nobility, and the tragedy of fate. Usually he represents the poet himself, who cannot live without a generous patron, 1054, 1070, 1076, 1080, 1083, 1088, 1100, 1101.

16. Charcoal-burner: a man who performs a useful task but at the expense of sad destruction, 1039.

17. Clouds. The cloud furnishes an example of the magnanimous patron; it gives but asks nothing in return, 1031, 1093, 1094, 1098. But sometimes the cloud withholds its gifts, 1029, 1085. See also *Cātaka* bird, above.

18. Cuckoo and crows. The cuckoo lays her eggs in crow's nests. The young cuckoo will be treated well enough so long as he does not betray himself by singing. Genius does well to hide itself when surrounded by mediocrity, 1037, 1051.

19. Days. Their arrival is invariable but their gifts unpredictable, 1066.

20. Ferry-boat. Offers occasion for a pun: *guṇa*, 'rope' or 'virtue,' 1106.

21. Forest-fire. Like the river in flood, the forest-fire suggests the man of wanton cruelty, 1114.

22. Gods and demons. A hopeless task for others is child's play for them, 1089.

23. Jewels and precious objects. These serve generally to suggest the Sanskrit poet himself, a man of virtue and learning, qualities which are wasted unless he meets with a purchaser who knows their value. Several of the verses serve as complaints. The precious sinistral conch falls into the hands of pariah women ignorant of its value, 1118. The emerald is brought to a land where no one knows its worth, 1023; similarly 1033. The poet's favorite image of himself is as a pearl (1019, 1020, 1073), whose string offers a convenient opportunity for a pun (*guṇa*: the 'string' that runs through the pearl or the 'virtue' that runs through the poet), 1119. A verse on gold contains some refreshing laughter at the pretensions of precious objects, 1117. Finally, a verse on sunstone and moonstone, 1116, is of quite a different sort. The sunstone spits fire when struck by the sun; the moonstone weeps cooling tears when struck by moonlight: an angry answer and a kind one.

24. Karma. A general lament on the forces of karma suggests any number of particular instances, 1097. Cf. also verse 1088 on the *cātaka*.

25. Lake. Usually the little lake is praised in contrast to the big ocean, q.v. Occasionally, however, the lake is blamed: in 1092 for harboring a crocodile, in 1112 for submerging the measuring-stick which flattered it.

26. Lotus of Visnu's navel. This lotus serves each according to his purpose: Brahmā with immortality, the silly bee with honey, 1067.

27. Moon. In 1022 the moon is something beyond mortal reach. In 1107 moon and night are pictured as husband and faithful wife. Cf. also 'Sun.'

28. Ocean. The ocean is praised for its power, beneficence, respect for law, etc., 1047, 1048, 1055, 1060, but blamed for its overinclusiveness, for its being too salty to drink, for its harboring dangerous monsters, for its uselessness and its noisy boasting, 1020, 1041, 1044, 1049, 1108, 1122. In particular the far-off ocean is contrasted unfavorably with the nearby lake; the great king in contrast with the local patron, the city in contrast with the village, 1021, 1069, 1079, 1081. More verses on the ocean's power and magnitude occur in Section 36.

29. Reference is made several times here, as elsewhere in the anthology, to submarine fire, 232, 1041, 1045, 1055. This is the Aurva or Vāḍava fire, which would have consumed the earth had not the ocean consented to guard it. It lies now beneath the waters, unquenchable despite the whirlpool that ever pours into it from above.

30. For details of the precious substances churned from the ocean by the gods and demons, see Intr. 4, par. 11.

31. Oil dishes. These offer an occasion for puns: *sneha*, 'oil' or 'love,' etc., 1096.

32. Rivers. Rivers are used to suggest the man of wanton violence, 1028, 1077, 1110, 1111, a suggestion furnished also by forest-fire, q.v. Rivers also exemplify the sudden turn of fortune. The dry stream bed of summer becomes the deep river of the rains, 1059; the deep river runs dry when the rains have passed, 1043.

33. Sun. The sun is usually suggestive of a king; the darkness dispersed by the sun but returning when he has set, of miscreants or usurpers, 1057, 1068, 1075, 1095. Sun and moon are mentioned together in 1065 and 1102. In the latter the moon suggests a crown prince.

34. Trees. Trees often serve as examples of generosity and altruism, answered with ingratitude by birds and beasts and with thankfulness only by the tree's own bark, 1024, 1030, 1090, 1099. In 1042, however,

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

we have an ungrateful tree. The tree which harbors a snake furnishes a warning, 1050, 1078; the tree by the river-bank an example of insecurity, 1077.

35. Of specific varieties of tree the sandalwood tree of Malabar, by its sweetness and the soothing property of its product, suggests the man of genius, 1036, 1087. But the sandalwood too may harbor a serpent, 1078, and alas, its very virtues lead to its being cut and ground into perfumed ointment, 1053, 1082.

36. Other species of tree suggest men of various character. The *aśoka* tree is beautiful but is said to bear no fruit, 1038. Actually, this is an error, but it has been canonized by poetic convention (see *Kav.* p. 80, line 2). The peepul harbors every bird without discrimination, 1061. The banyan fruit seldom ripens, but when it does may send forth the greatest tree of all, 1062. The silk-cotton tree grows a beautiful looking fruit, but when ripe it furnishes only inedible cotton, 1063. The mango is the most perfect of all trees, sweet of flower and fruit, thick of shade, 1103, 1104; the former verse may suggest a wife with children and household cares. Only ill will would point to the mango's hard and ugly stone (1120). Of worthless trees the *kiṃpāka* is fit only for crows, 1121; the *śākhota* thorn tree is so ugly that none will water it but the cloud who seeks no return, 1087.

37. The Vindhya Mountain. The Vindhya was the favorite haunt of elephants, who yearn for it even when dwelling in mountains which furnish similar woods and streams, 1124. The Vindhya was once humbled by Agastya, q.v.

38. Water and milk. These exemplify friendship and self-sacrifice, 1064.

1019. Go forth, oh perfect pearl, and make a house resplendent.

Bring to full fruit

your virtues and the necklace of a king.

Why pass your life unnoticed in an oyster-shell?

The sea is wide and deep;

who is there here will know your worth?

MURĀRI

1020. To live in the all-embracing sea,
whose powers exceed all calculation,
would be a happy lot,
were not one fault opposed:

that there is an oyster who will ever vie
with even the richest and most precious pearl
on ground of common dwelling.

[KAVIRĀJA]

1021. Better the little lotus pond
where a man enjoys at will his blessings.
Who wants the mighty ocean,
when its waves will strangle
even him who stands upon the shore?

DĀMODARA

1022. Oh greedy one, be not so simple as to plunge
in this deep pool to grasp the moon;
below is but his image.
Though he charm the open eye with nectar,
how should you seize him here on earth?
Even in heaven 'tis but his smallest part
that forms the jewel of Śiva's crown.

VALLAṆA

1023. Who dug you from the mine wherein you dwelt content
and sought to sell you in this distant land;
wherein, oh brother emerald,
let be a purchaser who could afford the price,
there's even not a man to know your worth?

[MAṄGALA? ŚARVAVARMA?]

1024. The little birds have left,
whom it had placed in honor on its head;
the frightened deer are gone, whose weariness
it once dispelled by granting of its shade.
Alas, the monkeys too have run away,
fickle creatures, once greedy for its fruit.
The tree is left alone to bear
the brunt of forest-fire.

1025. "This is the home of all the waters."
"The mine of jewels."
"We whose hearts were sick with thirst
have found our refuge in the ocean."

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

Who would ever think a sage
would put it in the hollow of his hand,
and with its whales, crocodiles and all,
drink it in an instant? KAVINANDA? [BHALLAṬA?]

1026. Born in a lotus of the heavenly Ganges
with the trees of paradise for friends;
sporting with celestial damsels
and knowing well their golden garlands:—
if such was your origin indeed, oh bee,
there could not be this double stroke,
the intoxicating drumming of your voice
and these your swooning dances. VALLAṆA

1027. Who ever heard of a rutting elephant
engaging limb to limb, proud trunk and all, in battle?
If but his scent is there, no other elephant is seen;
and yet, he bears this mark of shame,
that he will fall beneath the lion.
Let us then celebrate the dam whose womb
brings forth the *śarabha*, 'Self-conquered,'
whom if the lion merely hears, he is not seen. VALLAṆA

1028. The trees, who stood from birth upon your bank,
are torn up by the roots,
while your waves, who will be quick to leave you,
are raised on high.
Oh brother Śoṇa, who is there that will not laugh
to see you when your spate is gone?
Within, a heap of stones;
beyond, sweet-smelling trees destroyed. [AMARASIMHA]

1029. Leave this delay, oh cloud.
What use these sweet deep rumblings;
send us at once the whistling rain!
Behold the poor tree's state,
its body covered with flames of forest-fire
urged by the unpyting wind. [ACALASIMHA]

1030. The bees do well to leave the tree
when its flowering time is over;
but this is unseen, unheard-of conduct,
that the bark which grew together with the wood
should leave the branch.
1031. Praiseworthy is the cloud, a joy to all men's eyes,
that lowers itself for others' sake, even for the humble,
a blessing to its suppliants.
Let us not even hear of the cursed meteor
whose rise portends destruction.
1032. Not seeing the beauty of the lake,
a pencil of ambrosia for the eyes,
sweet-sounding with the hum of swarming bees
which the lotus grove attracts by thick perfume
as its flowers waken with the rising sun,
the race of frogs lives quite content
in the cranny of their well.
1033. Here you have come, oh goldsmith
to sell jewelry worthy of an ear.
Have you not heard that in this village
the chieftain's ears have not been pierced?
1034. This lion once, the seat of valor and unerring in his wrath,
did with his roar evaporate
the rutting ichor of the elephants of heaven;
who now by fate has grown so weak
that with his trunk an aged elephant
can pull his mane.
1035. His leap might clear the peaks of mountains;
his claws are diamond sharp;
he has courage, pride, and his roaring splits the hills.
Yet this lazy lion, who sleeps and will not quit his cave,
though he possess the perfect instruments of conquest,
accomplishes but nothing.

MAITRĪŚRĪ

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

1036. Oh people, trees that fruit and bow
stand ranked on every path, in every grove.
How different the rank of sandalwood,
whose scent alone dispels our fever!
1037. The crows said you were theirs, oh cuckoo,
for you sprang from their nest, were black of hue,
flew through the sky and were of the twice-born.
But your voice, which pours forth beauty
rich and delightful beyond the power of sense
they counted as your fault, for that was you indeed. VALLAṆA
1038. What use, *aśoka* tree, is your humility of branch,
your height, your heavy shade,
your gracefulness of foliage or your brilliant flowers?
The unhappy travelers gathered at your base,
however great their longing as they praise you,
still get no fruit. [BHOJA]
1039. It is for our good, oh charcoal-burner,—
indeed, what could be more so?—
that you make your living burning of the trees
which you have cut.
But what now will the travelers do,
fainting from heat in this unshaded desert? [GADĀDHARA?]
1040. Above the ground are nooses spread and snares lie on the earth;
in water there lies poison and the woods are bright with fire.
When the hunters track his steps with bow in hand,
where will the buck who leads the herd find refuge?
[BHALLAṬA?]
1041. What is accomplished by the ocean
in taking water from a hundred streams?
It is but rendered salty, burned by underwater fire
and forced to fill the pit of Hades.
1042. Some trees are so ungrateful
that, desiring better cover,
they one by one discard the leaves
that bore the brunt of frost.

The trees care not that thus they lose their shade;
nor that the leaves, more grateful,
even in their dying
lie at their feet.

[ACALASIMHA]

1043. Where even near the bank the water was so deep
that herds of wild elephants, fevered by heat of rut,
could plunge until their upraised trunks alone appeared;
in that same river, soon dried up by fate,
the darting minnow, fearing the heron's grasp,
now hides itself in mud.

[MADHUŚĪLA]

1044. You reach to heaven with your waves,
you light the depths of Hades with your gems
and with your waters cover up the earth.
But out upon all this, oh ocean!
On your shore the travelers who would drink
must turn away in tears.

[ŚUBHĀṆGA?]

1045. The goddess Śrī is fickle, the moon is marked with black,
the diamond is sharp and cruel;
the elephant Airāvata is ever drunk with rut
and the *kālakūṭa* is a deadly poison.
It is pondering these vices of his family
that burns the ocean's heart,
and not the underwater fire.

[LAKṢMĪDHARA]

1046. The herd of lions, frightened by each wind-borne atomy of scent
borne from the track of the *must* elephant,
seek out the crannies of their several dens
and hide both head and tail within their breasts.
And yet, that elephant's dominion is destroyed
by the *śarabha*, for which, though praised,
the *śarabha* but smiles and, remembering former births,
feels in his heart compassion.

[VALLAṆA]

1047. From a single ocean clouds are by the thousands filled,
nor is its water thereby lessened by as much
as the dew upon a grassblade.

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

Yet, if one day by chance it should dry up,
all clouds together with their waters
would be unable even to wet down its dust. [ŚABDĀRṆAVA]

1048. Because they respect the proper bounds,
because their unmeasured strength is joined to depth and firmness,
the seas hold back their streams and break not forth.
Yet if some time they should break forth by turn of fate,
there then would be no earth, no mountains, sun nor moon,
but all would be an universal sea. [SUVARṆAREKHA?]

1049. From afar we heard the noble name
of Ocean as 'the mine of gems,'
but never yet, confronting it,
did see its jewels with our eyes.
Now that we camp in eagerness upon its shore,
we find before us terrifying waves
and sharks with long bright teeth.

1050. We left the path and came to you, oh tree,
observing your fine shade, your boughs that bend with fruit
and your offering of rest to all the weary.
But if you frighten us with poison flame
spewed from the mouths of vipers nesting in your hollow,
then fare you well. [VIDYĀ]

1051. Little cuckoo, keep your silence till your wings
are strong enough to bear you through the sky.
If not, you'll find yourself sore wounded by the crows,
angry at a cry so different from their own. [ACALASIMHA]
[Verse 1052 is treated in the Notes.]

1053. You were born on the heights of Malabar,
yet woodsmen found you and brought you to a distant land
where men have ground you into scented ointment.
Grieve not, sandalwood, my friend;
it is your virtues have undone you.

1054. Tell us, you who know all news of India,
if ever you have seen a *cātaka*
abandon cloud to slake his parching throat
in brook or stream or river. LAKṢMĪDHARA

1055. What though the sea
through force of evil-working fate
being churned above, was forced to yield
its royalty in form of Śrī.
Does it lose its depth thereby
or no longer nourish clouds?
Does it break the law of shoreline
or no more guard its fire? [LAKṢMĪDHARA]
1056. If you leave the peak of Meru, so delightful
to creatures of vast stride, oh bull to heifer *śarabhīs*,
what other mount can bear you?
You have been spoiled by this game of leaping desert crags.
Fare hence; alone the lord of mountains,
spreading his gold refulgence, is fit to be your dwelling. VALLAṆA
[Verse 1057 is treated in the Notes.]
1058. Only they will wonder
at the greatness of the sea
as it lies before them stretching to all sides
or swells up touching heaven with its waves,
who never saw it silent in Agastya's hands,
small enough to fit within their hollow,
its sharks and monsters hidden
between the closing fingers. ABHINANDA
1059. The frogs within their nooks are almost dead,
the turtles crawl within the earth
and the fish lie fainting on the mudflats.
Yet, in this very river, come a sudden cloud,
things go at such a rate that elephants,
sunk to their very temples, drink the water. DVANDŪKA?
1060. Hail, young lion, I would say a word
if you would lay aside your wrath.
By killing a full one thousand elephants
what will your highness gain?
Do you answer, "But I am able to do thus?"
For shame, you fool! Is not the ocean
able to drown the earth, but yet refrains? [VĪRYAMITRA]

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

1061. It is true, oh best of trees, oh peepul tree,
that you enhance the noblest path
with your height and thick-leaved shade;
what's more, that you are one of Viṣṇu's bodies.
But the birds that visit you,
so noisy in their joy of eating fruit,
drown out the cuckoo's cry;
and that's a grievous fault. [ŚĀLIKANĀTHA]

1062. On a banyan in full fruit
a single fruit will ripen
and of its seeds but few will sprout.
Yet one of these will reach such height
that travelers will seek it as a mother
to ease their weariness. ŚĀLIKA

1063. "With so grand a flower surely there will grow large fruit,
fair, sweet and fragrant, cool, desirable."
Such being his hope, the parrot waits,
thinking to seize the time of ripeness
of the silk-cotton tree.
He waits until he sees the cotton fall
from the opening segments of the fruit. [ŚĀLIKANĀTHA]

1064. Fitting indeed is the friendship of milk and water,
for both are sweet and cool, both pure and quenching.
Yet water earns the higher praise, I think,
since it increases milk when both are mixed
and when its friend is boiled is first to perish.
[Verse 1065 is treated in the Notes.]

1066. The days ever come and go
heedless of rains, of winter and of summer.
But what they will do and to whom
we know not.

1067. The lotus that grows from Viṣṇu's navel
and holds within its greatness all the wonders of the world
may not be blamed—for in all things
fixed laws apply—that at one place

Brahmā should drink of immortality
and bees but take the honey,
tasty with ambrosia and with sweat.

1068. When the sun with innate power had stripped the veil of night
and shone, an eye for all the world, they had no chance;
but now the sun has set, his lamp extinguished,
the goblins well may dance and darkness fill the skies.

KUŚALANĀTHA

1069. A pond is by the way and fit to grace your journey.
Pure it is, oh travelers;
approach and taste the joy
of putting off your weariness.
From the salty sea beyond,
its waters plowed by mighty sharks,
retreat alone will save you;
do not enter.

YAMPYĀKA

1070. In the clear lake, where the flock of geese
drinks happily the limpid stream,
the foolish *cātaka*, from pride
or from his nature, will not drink.
Does the bird become superior by this
or is the lake made cheaper?

[ŚAKAṬĪYA-ŚABARA?]

1071. Be calm, oh lion! Leave violence and still your anger.
The sound that rises is of clouds, not elephants,
and clouds, insentient, being composed
of fire and water, wind and smoke,
do roar by nature. At you
no creature shows his pride.

AMARASIṂHA

1072. It is in vain, when mad, that you uproot the wayside tree;
and wherefore thrash the lake that blooms with lotuses?
Oh best of elephants, we shall admit your strength
when you touch the mane of a sleeping lion cub.

[NĀRĀYAṆA]

1073. Grieve not, oh pearl, who dwelt within the sea,
that cruel waves have cast you on the shore.
No doubt some prince, attracted by your virtue,
will place you by the dolphin in his crown.

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

1074. Oh foolish bee, unhappy with *aśoka* flowers,
indifferent to *bakula*, unjoyed by jasmine,
and taking no delight in mangoes;
since here you trust the thorny safflower
it's certain you'll be pricked.
1075. The setting of the sun brings no great grief,
for who is there that has not, does not, will not set?
What brings regret is that these outcaste nights
should seize so great an empire as the sky. [BHALLATA]
1076. One scatters cursed hail, another ever growls;
one casts forth lightning, another, rushing wind.
This you should understand, oh *cātaka*.
Why open wide your mouth at every cloud?
1077. Lay not up your fruit, oh bankside tree,
nor load yourself with leaves,
but give your gifts with open hand.
The river, turbid from the rains and pitiless,
with waves as high as palmtrees,
will cast you down with all your wealth
this day or next.
1078. Attracted by your scent which spreads on every side,
we have come, oh sandalwood,
to witness at first hand your glory.
But what see we here, good sir,—
a serpent playing in your very lap?
We wish you well and ask permission to depart. [ACALASIMHA]
1079. Indeed it is small and bears no jewel in its lap;
that you enjoy it, though, is wealth enough.
What elephant, sinking in weariness,
would not plunge within this pleasant lake
ever to drink its waters? ŚRĪ DHARMAKARA
1080. Oh cloud, the *cātaka* for long has fainted,
stretching toward you his upturned beak
in the unsupporting sky.

and yet, so far from finding rain,
he has not even heard
a kindly word of thunder.

ACALA

1081. We only asked a little water from you, ocean,
for we were weary and your wealth is great.
Why then toss high your waves in anger?
Have mercy! We take our leave. On every side
we can find peaceful lotus ponds aplenty.

ACALA?

1082. In many lands we have traveled, many sights have seen,
but never have seen a tree to equal the sandal tree.
The more it is burned and cut and ground upon a stone,
the more its hoarded sap emits its sweet perfume.

TARAṆINANDIN

1083. The *cātaka* flies at the cloud; he hears its roar,
endures its hail, endures its waves of lightning.
He shakes his wings and cries out, piteous;
all for how small a drop of water.

ACALA

1084. You are caught, oh honey-taster;
know that such passion comes to naught but this.
Oh bee who heeded not the closing of the lotus,
why struggle now in vain?

ACALA

[Verses 1085, 1086 are treated in the Notes.]

1087. While others, desirous of its properties,
will water the noble sandalwood,
if the useless thorn tree would have a savior
it must be the great-souled cloud.

1088. Growl at him, cloud, and give no water;
scold him with strokes of lightning if you wish.
This bird, whose acts are governed by his former karma,
still finds in you his only hope.

1089. The churn was the sea of milk, the churning-stick the mountain,
the churning-string the serpent Vāsuki;
and all was but a chance for gods and demons
to scratch their arms grown numb with drink.

BHAṬṬA GAṆAPATI

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

1090. No need for much discussion; simply say
this tree was always by its nature helpful;
for even when uprooted by the wind, it serves to carry
men on their dangerous path across the stream.

1091. His body smells of blood, his action runs to slaughter,
his sense of right and wrong is no better than a beast's.
Thus, there is nothing to admire in a lion
except his courage;
but that's enough to make the world seem cheap.

[VASUMDHARA]

1092. Whose thirst would you not quench?—
Who would not bathe in your waters, wayside lake?—
if only there were not
a crocodile within.

VĪRA

1093. It does not roar nor thunder,
it spills no hail nor scatters lightning,
it unlooses no vast wind.
The great cloud simply rains.

1094. How should the *kadamba* tree not thrill
with buds on every limb
when the cloud delights all creatures
but asks for no return.

ACALASIṂHA

[Verses 1095, 1096 are treated in the Notes.]

1097. The earth will give him no support;
not even the seven seas will quench his thirst
nor the golden mountain give him wealth:
to him whose effort has been brought to naught
by sin accumulated from a former birth
not even the wishing tree will grant a wish.

1098. That you have spent yourself assuaging sunburnt hills,
in quenching forests sick with fire
and filling many a brook and stream,
is the cause, oh cloud, of your high station.

1099. Where are the birds and beasts, oh nesting tree,
for whom you cared with fruit and leaf and shade,
now in the day of your adversity?
Blessed be the bark,
which you cared for only by your closeness,
yet without whose being cut
the ax fell not on you.

VITTOKA

1100. Though you cast him from you with fierce winds,
pound him with your hail, oh cloud,
and strike his eyes with lightning,
no refuge has the *cātaka* but you.

1101. What did the *cātaka* not imagine,
numb with much longing, as the cloud appeared?
Alas, in order to effect the wished for gift
it now lets fall its thunderbolt.

LAḌAHACANDRA

1102. Now that his majesty the Sun has set
and you have gained admittance,
why do you swell in every place, oh darkness,
as though to equal heaven?
See where the moon, possessed of all its orb,
assumes the rays of him that's set
and rises to destroy you.

1103. You have your happiness, oh mango, now
in feeding crows and parrots.
What though the bee, caring but for show,
who played upon you as you stood in heavy flower
no longer visits you in fruit?
Such is his nature; would he serve
even the tree of paradise in hope of fruit?

[VALLAṆA]

1104. The sprout that once you saw within the bursting stone
has likely passed from cotyledon up to spreading branch
and stands already as some fullgrown mango tree,
which, having grown smooth leaf and swelling bud
and having blossomed with its mass of flowers,
has now put forth its fruit, with weight of which it bends.

Sec. 33] *Allegorical Epigrams (Anyāpadeśa)*

1105. Many are born within the tribe of tortoises,
but not one mother tortoise has borne, bears, or will bear
a child able to give a few day's rest
to that great tortoise wearily contracted
from his bearing until doomsday all the weight of earth.

HANŪMĀN? [ŚATĀNANDA?]

[Verse 1106 is treated in the Notes.]

1107. Oh blessed night, in you I praise the virtue
of wifely faithfulness on earth,
who, when the lord of night has gone,
wear mourning lampblack for his sake.

1108. Fie on the ocean's depth!
Fie on the elixir which it holds
and on the waves, its long and busy arms!
for while the forest on its shore before its very eyes
is being swallowed up by fire
it offers not a handful of its water.

KANĪKĀKĀRA?

1109. When from the ocean, treasury of precious things,
the gods had robbed its horse and all the rest,
the water which it kept was consolation.
Oh mighty sage, you lack all pity
to have drunk up even that.

VANĀROHA

1110. Your flood,
though it climb high,
will last but a few days.
Only the mortal sin
of felling the trees upon your bank
will last.

[BHOJA-DEVA]

1111. The calm waves, the silent, smooth and lucid water,
this air of good behavior, seem to show
the peacefulness of rivers.
But as the mind reflects
upon the trees uprooted from the shore,
this proves to be a lawlessness
that merely lies concealed.

ŚABDĀRṆAVA

1112. The measuring-stick set at your center
ever proclaimed your fame well-grounded.
Say it is fair now, lotus pond,
to bring it low?

KUŚALANĀTHA

1113. The antelope do ill,
when fire flames in the treetops,
to fly in fear from the wood
where they have played since birth.

KHADIRA

1114. The birds and beasts are scattered,
the local godlings rendered destitute;
the directions are obscured with dirty smoke
and the earth is scorched.
The wicked forest-fire has turned to ashes all the trees
with their flowers, fruits and foliage,
and of the forest leaves unharmed
only the anthills.

[YOGĒŚVARA]

1115. Forgetful of the lotuses
and disregarding what the ear-stroke of the elephant will do,
this honey-gatherer desires the pungent ichor.
Fie on a craving
that costs the addict bee his life.

ACALA

1116. It is wonderful enough of sunstones
that when touched by moonlight they do not emit
their usual fire.
But can one picture even in imagination
their sending forth a pure and cooling liquid
as moonstones do?

ACALA

[Verses 1117, 1119 are treated in the Notes.]

1118. By force of evil fate the ocean waves,
raised high by wind, have washed ashore
a rare sinistral conch.
The poor Pāmarīs who find it
add it to their heap of shells,
thinking if burned it might make ink.

SUCARITA?

Sec. 33] *Allegorical Epigrams* (Anyāpadeśa)

1120. Oh mango, sweet and beautiful in ripening,
how can the royal parrot make it out your fault
that in you is a hardness like the coconut's,
which is an empty-hearted, ugly fruit?
1121. When ripe, *kiṃpāka* fruit, though bitter and black within,
you grow red outside and pleasing to the eye;
yet, I know not what you have hereby to please the heart,
unless it be the heart of crows. BUDDHĀKARAGUPTA
1122. Give up your roaring, ocean;
cease your wild motion for a while;
what sort of pride is this
over a few precious little stones!
Turn your eyes to Meru
who, honored for his solid peak of gems,
still keeps his silence and by his firmness
keeps firm the earth. [ŚATĀNANDA?]
1123. Oh Vindhya mountain, you must still remain
bowing your head to the sage Agastya's bidding
nor ever more by striving for too high a place
transgress his word.
For he who drank the ocean,
where such mountains as Maināka had found refuge,
would never feel you even strike his cheek
were he to swallow you. [ŚĀLŪKA]
1124. Oh Vindhya, it is true, no doubt,
that leaves of gum trees ready to his rising grasp
and pools convenient to his splashing may be found
wherever there are mountains.
But that for which the bull of elephants stands pining,
listless trunk upon his tusk and deeply sighing
is no other mountain, lord, than you. VIDDŪKA

Section 34

BREEZES

1. The breezes here described, with a few exceptions, are the spring breezes that blow from the south, especially from Mt. Malabar (*mala-yagiri*: 1126, 1133, 1140, 1143), where the cooling and refreshing sandalwood grows. Perfumed by sandalwood (1138, 1144) and by other southern scents, by cloves, the *lodhra*, and the *lavalī* (1132), the spring breeze earns its epithet of 'scent-bearer' (*gandhavāha*). Other lands and rivers of the south are occasionally mentioned as points of departure or stages on the spring wind's journey: Kerala, the Tamil land, Andhra (1126, 1128); the rivers Kāverī (1129, 1132), Muralā (1132, in Kerala), and Narmadā (= Revā 1128); the lake Pampā (1125) in the Deccan, where Rāma sojourned in days long past. On reaching the north the south wind fills the cuckoo's throat (1128, 1145), opens the spring jasmine (*kunda* 1129, *mallikā* 1135–36), and brings forth the bees (1134).

2. As with the subject of spring (see Section 8) the poet is unable to think of the spring breezes except in a context of love and he brings into play here the whole paraphernalia of the erotic mood (*śṛṅgāra-rasa*). The south wind is figured, by the trope called *samāsokti*, as a lover who kisses fair damsels (1126, 1133), dishevels their hair (1126, 1128, 1129, 1133) and fondles or tumbles on their breasts (1126, 1128, 1133, 1144). Or he may be pictured as an erring husband, leaving his wife, the southland, and faring forth slowly, fearful of her resentment, to his new mistress, the north (1131). Regularly the spring breezes are 'looseners of the knot of anger' in maidens' breasts (1128, 1130, 1133, 1145). They teach maidens the sports of love (1145) and refresh them when they are wearied in love's battle (1141). A goal much sought after in the erotic mood is the contrast within a single verse of love-in-enjoyment with love-in-separation; a fantastic example is 1140, on which see note.

3. The descriptions of most of these verses are general and remain within the conventional. The strokes used to paint the south wind have been used a hundred times before. Only a few verses show

particulars of some originality. Verse 1135 gives a pleasing picture of a pleasure garden. Verse 1142 mentions the great temple of Viṣṇu on the sea coast at Dvarkā.

4. Finally, two verses describe the wind at a season other than spring: the breeze (1139) and the violent gusts (*jhañjhānilāḥ*, 1147) that accompany the monsoon.

1125. The breezes from Lake Pampā scent the air
with perfume of lotuses uprooted by wild elephants
and are strengthened by the wind
stirred up by the beating wingtips of wild geese.
They vie with the proud gazelle
in their art of leaping the high-tossed waves
and deck the four directions as it were
with drops of liquid camphor.

VASUKALPA

1126. Their strength is lessened by their strenuous tumbings
on the heavy breasts of Andhra girls.
They have tousled the charming hairknots
of lovely Tamil brides.
They have smelled the lotus mouths
of the women of Ceylon
and have kissed the cheeks of those of Kerala.
Gently the south winds blow, perfumed with sandalwood.

VASUKALPA

[Verse 1127 is treated in the Notes.]

1128. The winds that blow have stolen jasmine from the hairknots
of Kerala lasses, knots already loosened
by lovers' urging.
On the breasts of Cola women
they have grown motionless with bliss.
They have gathered drops from the Revā
and, garrulous with the cuckoo's cry,
have absolved the pride of maids of Murala and Andhra.

ŚRĪKAṆṬHA

1129. A soft wind shakes the champak trees
on the banks of the Kāverī
and scatters the pollen
of crowded jasmine.

It makes the curls dance on the foreheads
of the women of Gujerat,
curls which have lost their flowers
and are loosened and disheveled
from the fondling of their lovers.

[ACALA?]

1130. Gently blows the southern breeze,
skillful in loosening women's pride.
Playing with the ocean's waves
and diffusing the scent of camphor,
it stirs the heart.

1131. Leaving his wife, the South, whom he has long enjoyed,
and moving cautiously as though in fear of her,
the south wind, decked with sandalwood perfume,
visits his mistress, as it were, the North.

1132. The breeze blows slowly from the south,
fluttering the groves of *lodhra*, clove and parrot-plum
and shaking the *karañja* trees.
It is cool and lazy from the waves of the Muralā
which it has tasted and abandoned.
It was born in banana groves by the banks of southern streams
and rustled in the beating fronds
of toddy palms beside the Kāverī.

1133. The breeze from Malabar plays all the arts of Cupid,
kissing women's faces and tumbling on their breasts,
disheveling their hair and tossing up their skirts.
He excites their bodies, agitates their hearts
and allays their past resentments
as, like a lover, he embraces every limb.

[VINAYADEVA]

1134. With garlands of black bees
to form a crown of matted locks
and pale pollen of the flowers
to form a covering of ash,
the wind that passes slowly,
raising flowers in the blossoming wood,
is like a wandering ascetic.

[VĪRYAMITRA]

1135. The parterre of the garden summer-house
is washed by channels that descend
to the watering-trenches growing dark with grass.
Of lovers who resort there
the sleeping love is slowly wakened now
by evening breezes free of dust and sweet with scent
of newly blossomed jasmine. ACALASIṂHA
1136. Gazelle-eyed damsels now resort
to pavilions on their roof-tops
and there upon their swelling breasts,
sore wounded, drying even the sandalpaste,
the pain of love as spring begins is at first touch assuaged
by evening breezes sweet with scent
of newly blossomed jasmine. ŚATĀNANDA
1137. As the wind blows, bearing drops of frost,
the god of love, as though he feared the cold,
hastily enters the hearts of lonely wives
to warm himself at the fire of their grief. KUMĀRADĀSA
1138. At last released from the embrace
of the heights of Malabar,
the south wind manifests his hint of love,
the scent of sandalwood.
Slowly he comes and falls at last
on fresh spring creepers
wherein, it seems, he manifests
our greatest danger. MADHUŚĪLA
1139. The winds which blow at dawn,
fresh from the cloudbank great with thunder,
and redolent with jasmine,
carry drops of perspiration from the brows
of ladies wearied by love's battle. [ACALA]
1140. The breeze of Malabar,
first wasted by the drinking bouts
of serpent damsels wearied by much intercourse,
is here in turn increased
by the sighs of parted lovers. [RĀJAŚE KHARA]

1141. These scented breezes, which dispel the sweat
from the plump breasts of strapping village girls
wearied in love's exercise,
blow slowly on from pond to pond,
gathering the rich perfume of *gundrā* roots
broken by the rooting of the wild boar.
1142. Blessed are they who are refreshed at Dvarkā
by moisture-bearing breezes from the western sea,
breezes whose course is halted for a moment
by the lofty moonstone palaces of Viṣṇu.
They bear with them the ambergris, poured forth
at the roaring of the Dvarkā lions, angered
at being wakened by the steady beating
of the trunks of ever rutting elephants.
1143. These winds of Malabar, blowing softly,
by their cool touch lay a thrill upon one's flesh.
They taste the opening mango buds that fall
beneath the beaks of parrots
and dispel for fawn-eyed maids at evening
the weariness of eye
brought on by glaring day.
1144. This breeze, my friend, has dried the drops of sweat
on full and lofty breasts
of wakeful southern damsels
and now, as much as serpent maids have left us from their feast,
it blows at dawn most soft and redolent
of milk exuded from the sandalwood.
1145. The south winds urge maids to play at swinging
and cut the knots of anger in their hearts,
for through the world they serve as priests
at love's initiation.
They stir the amorous note
within the cuckoo's breast
and with their gentle motion witness
the victory of Love.

RĀJAŚEKHARA

1146. Sweet with exudation of the buds
of many mangoes just waking from their sleep,
close friend at the initiation rite
wherein the vine is taught her graceful playfulness,
the wind now brings the woods to life
and, though its gait is slow
with weariness of bearing so much pollen,
it wounds us all about with Cupid's arrows.

[Verse 1147 is treated in the Notes.]

Section 35

CHARACTERIZATIONS

1. The term characterization (*jāti*) which our anthologist applies to this section is used in the older works on poetics where more modern discussions use the term *svabhāvokti*, 'speaking of the thing as it is.' What is meant by both terms is a verse which portrays an object or scene by means of a few characteristic traits and with a minimum use of figures of speech. The traits must be carefully drawn from the poet's observation of nature, but are strictly limited in number. The method, then, is the method of impressionism; the result, in the hands of a good poet, can be vividly realistic.

2. One might liken the characterizations of Sanskrit poetry to the miniature painting of India which is preserved to us from later centuries. The subject matter of the two arts is often identical. Many of the following verses could be admirably illustrated from the pages of Mansur and other Moghul painters: the deer in flight (1149, 1169), the horse rising from the ground (1166, 1167), the perfectly balanced hawk (1150), the heron on the lookout for his prey (1164), the fighting cocks (1171).

3. Most characterizations preserved to us in Sanskrit literature, like the majority of Moghul paintings, choose their subject matter from scenes dear to the court and the nobility. The favorite animals and birds are those which are met with in hunting and war: horse, elephant and deer; hawk and fighting cock. Ornamental birds also receive some attention: the peacock, the pigeon, the caged parrot. When nature is described we are shown the trees and flowers of orchard, garden, or hermitage. A young girl will be obviously well-born and wearing a silk dress (1160). A few poets show occasional departures from the stock subject matter. Kālidāsa has fine descriptions of the wild scenery of the Himālayas and Bhavabhūti deals by preference with untamed nature. But of villages, farmhouses, peasants, or the lower strata of humanity in general we hear nothing.

4. It is therefore a matter of great interest for the history of Sanskrit literature that in the present section of our anthology and in a few other

anthologies deriving from Bengal we find descriptions of those very parts of ancient Indian life and society about which the well-known authors are so silent. Here we have pictures of village life: the Pāmari girl turning the rice mill (1173), pounding out the winter rice (1178, 1182) or drawing water from the well (1152), the dairy boy squatting down to milk the sweet-sounding milk into his earthen pot (1157). The villages are described as a villager would see them, the mustard fields turning brown in winter (1184), the bull pushing his way against the driving rain straight into the peasant's house (1176). We meet with less aristocratic animals, calves nuzzling their mothers (1168), a dog chasing a cat (1163), the sparrows hopping along a newly turned furrow (1162). Our poets have a refreshing respect for truth. Neither the comic nor the tragic side of village life is overlooked. We are introduced to the glutton (1148) and the lecher (1159). We see what happens to a village under the hand of a cruel magistrate (1175) and we are shown the desolating poverty of the brahmin boy who cuts wood for his teacher (1170).

5. Concerning these scenes from village life I wrote some years ago in the *Journal of the American Oriental Society*, Vol. 74 (1954), pp. 119–131. The translations which I there offered were first attempts, which I now regard as very poor ones: but the historical remarks may stand. The historical conclusions, briefly, were as follows.

6. The most prominent poet of the Sanskrit poetry of village and field is certainly Yogeśvara. The *SRK*. ascribes twenty-four verses to him and contains thirteen more which are assigned to him by other anthologies deriving from the same geographic area. Yogeśvara is praised in a verse of Abhinanda (verse 1699 of the present anthology), who was a court poet of the Pāla dynasty. Both Yogeśvara and Abhinanda lived in the period A.D. 850–900 and both poets were Bengalis, at least in that larger sense of Bengal that includes the Pāla domains in Bihar. Other poets writing in the same genre are Abhinanda's father, Śātānanda; Vāgura, whom also Abhinanda praised and one of whose verses (1182) seems to be either imitated from Yogeśvara or by Yogeśvara (cf. 1178); Vākpatirāja, who uses a pronounced Bengalism (*buddhati*, 1155). All these poets are shown by sound evidence to have been Bengalis in the sense I have indicated. Others, of whose lives we know nothing, Dharaṇinanda, Varāha, Acala, Cakrapāṇi, etc., seem by the content of their verses to belong to the same literary school. We may therefore identify the Sanskrit poetry of village and field largely with the Pāla empire of the ninth and tenth centuries.

7. Since all but a few fragments of this poetry are lost to us, it would be unwise to speculate much further concerning its history. One fact, however, seems probable: that in Sanskrit this poetry was an occasional genre. Even Yogeśvara was quite capable of writing in more conventional molds. Of Abhinanda we know that his chief output was in traditional form. What we know of these two poets I think can be postulated of the rest. The poetry of village and field may have formed the all in all of vernacular poets whose works are now lost. To such authors of the learned language as took up these subjects they formed only part of the poetic repertory. And this is only natural. For the very process of learning Sanskrit would have forced on an author the study of traditional models.

8. And yet it is no little glory of Bengal that its ancient poets were not only masters of the Sanskrit tradition, but such accomplished masters that they could extend the tradition's boundaries. The breadth of vision lived on, if not in Sanskrit at least in medieval and modern Bengali, where one can find even today, in a land that has little to rejoice in, a poetry with the same deep and loving respect for all forms of life that one finds in Yogeśvara.

1148. I rolled them in a cumin swamp
and in a heap of pepper dust
till they were spiced and hot enough
to twist your tongue and mouth.
When they were basted well with oil,
I didn't wait to wash or sit;
I gobbled that mess of *koji* fish
as soon as they were fried.

1149. The deer flees, casting ever and again his glance
with graceful curving of his neck at the pursuing chariot,
his terror of the arrow's flight so great
his hindpart seems to penetrate his breast.
He drops upon the way the half-chewed grass
from his mouth that pants with weariness.
See, as he leaps he seems to fly
more in the air than on the ground!

KĀLIDĀSA

1150. The hawk on high circles slowly many times
until he holds himself exactly poised.

Then, sighting with his downcast eye
 a joint of meat cooking in the Chandāla's yard,
 he cages the extended breadth of his moving wings
 closely for the sharp descent,
 and seizes the meat half cooked
 right from the household pot.

1151. At dawn the fledglings of the reed-thrush raise their necks,
 their red mouths open, palates vibrating with thirst;
 they flutter from the ground,
 their bodies trembling with their ungrown wings.
 Pushing each other by the river bank,
 from the blade-troughs of the prickly cane
 they drink the falling dew.

1152. Her graceful arm, raised to pull strongly on the rope,
 reveals from that side her breast;
 her shell bracelets jingle,
 the shells so dancing as to break the string.
 With her plump thighs spread apart
 and buttocks swelling as she stoops her back,
 the Pāmārī draws water from the well.

[ŚARAṆA]

1153. From his sides the pigeon stretches
 one by one his feet and wings,
 slowly joining above his neck
 his wingtips, feathered white beneath.
 Then, coming from his nest,
 his eyes deep red from their unfinished sleep,
 he yawns, stretching to its corners
 the hollow of his beak.

BHṚṄGĀRA? [ŚṚṄGĀRA]

1154. The cock pigeon wakes to the sound of jingling anklets
 as the prostitutes walk home at dawn.
 He shakes his curving wing tips and kisses with his beak
 his companion's half-closed eyes.
 Lovingly he coos with throat that is muted
 by the gentle swaying of his neck.

VIKRAMĀDITYA AND AN ASCETIC?

1155. The kingfisher darts up high and shakes his wings.
Peering below, he takes quick aim.
Then, in a flash, straight into the water,
he dives and rises with a fish.

VĀKPATIRĀJA

1156. The cock struts from his nest, shakes his wings
and works his way by stages to the treetop.
There he lifts his neck, his foot, his tail,
raises his comb and crows.

[MADHU ?]

1157. The dairy boy milks the cow
with fingers bent beneath his overlapping thumb.
He holds the ground with the ball of his feet
and strikes with his two elbows
at the gnats that sting his sides.
Sweet is the sound of the milk, my dear,
as its stream squirts into the jar
held in the vice of his lowered knees.

UPĀDHYĀYADĀMARA

1158. The old dog's ear is thick with ticks,
his head hangs down,
his trembling tail is thrust
between the groove of a worn-out rump.
Suddenly, from far he sees a rival,
swelling at the neck with rage at his approach;
at whom he bares his teeth, as white as jasmine buds,
and growling softly, slinks away.

1159. If Fatty would kiss his lass,
he must fail at the greater goal.
If he gains the goal, he must miss
the taste of her lower lip.
He tries to do both at once,
for his wits are numb and darkened by lust;
but being too fat in the guts,
he gets neither one nor the other.

1160. The girl shakes off the glittering drops
that play upon the ends of her disheveled curls
and crosses her interlocking arms
to check the new luxuriance of her breasts.

With silken skirt clinging to her well-formed thighs,
bending slightly and casting a hasty glance
toward the bank, she steps out from the water. BHOJYA-DEVA

1161. At night in the toddypalm groves the elephants,
their earfronds motionless, listen to the downpour
of the raining clouds with half-closed eyes
and trunks that rest upon their tusk-tips. HASTIPAKA

1162. The village sparrows hop happily about
in the earth beside the plow-turned furrow,
striking with their claw-tips at the clods.
Rapidly they blink their eyes in fear of being struck
by the wind-borne particles of dust
raised by their beating wings.

1163. The cat has humped her back;
mouth raised and tail curling,
she keeps one eye in fear upon the inside of the house;
her ears are motionless.
The dog, his mouthful of great teeth wide open
to the back of his spittle-covered jaws,
swells at the neck with held-in breath
until he jumps her. [YOGESVARA]

1164. The heron, hunting fish, sets his foot cautiously
in the clear water of the stream,
his eyes turning this way and that.
Holding one foot up, from time to time
he cocks his neck and glances hopefully
at the trembling of a leaf. [YOGESVARA]

1165. The reins are loosened and our chariot-steeds
stretch forth their shoulders, ears pricked high
and earplumes stiff in the wind.
As though they were jealous of the speeding deer
they race on swifter than their hoof-raised dust. KĀLIDĀSA

1166. The horse on rising stretches backward his hind legs,
lengthening his body by the lowering of his spine;
then curves his neck, head bending to his chest,
and shakes his dust-filled mane.

In his muzzle the nostrils quiver
in search of grass. He whinnies softly
as with his hoof he paws the earth.

BĀṆA

1167. The horse smells the earth he lies on and with his hoof-tip
paws toward him its dust.
He then collects his feet and by bending in succession knees and
hocks
he frees his body upward.
To drive from his flanks the itch
he twice or thrice rolls over on his back,
then, rising, stands a moment motionless
until he shakes himself from head to rump. [VIKRAMĀDITYA]
1168. The calves first spread their legs
and, lowering their necks with faces raised,
nuzzle the cows;
then, as with heads turned back
their mothers lick their hindquarters,
happily they take the teat and drink. [CAKRAPĀṆI]
1169. As the highland hunter, bow drawn to his ear,
chases hard upon the doe, slow-running from her swollen womb,
the buck is torn two ways.
Thinking of his darling and fearing for his life,
he now looks back and now he runs ahead.
1170. The religious student carries a small and torn umbrella;
his various possessions are tied about his waist;
he has tucked *bilva* leaves in his topknot;
his neck is drawn, his belly frightening from its sunkenness.
Weary with much walking, he somehow stills
the pain of aching feet and goes at evening
to the brahmin's house to chop his wood.
1171. With shaking combs escaping from quick-darting beaks,
fiercely flying at one another, with throbbing necks
and hackles rising in a circle;
each wounded time and again
by the thick-driving spur as the other leaps,
the two cocks, with swift-footed, cruel attack,
fight to their hearts' content. [VARARUCI?]

1172. Thick with debris of birds' nests
 and sweeping with them heaps of dust,
 shaking the trees, where the birds sit helpless
 at the trembling of the branch,
 these gales play also with the lids of cisterns:
 tipping them up, making them dance
 and dropping them;
 then striking, knocking, prying them loose,
 tossing them up and whirling them around.
1173. They charm the heart, these villages of the upper lands,
 white from the saline earth that covers everything
 and redolent with frying chickpeas.
 From the depths of their cottages
 comes the deep rumble of a heavy handmill
 turning under the fair hands of a Pāmara girl
 in the full bloom of youth.
1174. The puff of smoke from the forest fire,
 black as the shoulder of a young buffalo,
 curls slightly, spreads, is broken for a moment, falls;
 then gathers its power gracefully, and rising thick,
 it slowly lays upon the sky
 its transient ornaments. [BĀṆA]
1175. When villages are left by all but a few families
 wasting under undeserved disaster
 from a cruel district lord
 but still clinging to ancestral lands,
 villages without grass, where walls are crumbling
 and the mongoose wanders through the lanes;
 they yet show their deepest sadness
 in a garden filled with the cooing of gray doves.
1176. Though the door is bolted with a clumsily set plowshaft
 and the frightened housewife throws whatever gear she has at
 hand,
 still, rather than receive
 the stream of rain driven slanting by the wind,
 the bull with twisted horns
 forces his way into the Pāmara's house.

1177. Jumping from the corner of the house,
the frogs hop a few tiptoes forward
and then proceed with slow, bent feet,
working at something in their throat;
until, leaping upon a piece of filth,
with half-eyes blazing and with mouths
wide open as a crocodile's,
they gobble up the flies.
1178. How charming are the women's songs as they husk the winter
rice;
a music interspersed with sound of bracelets
that knock together on round arms swinging
with the bright and smoothly rising pounder;
and accompanied by the drone of *hum, hum*
breaking from the sharply heaving breasts. [YOGESVARA?]
1179. He opens wide his eyes;
then squints and rubs them with his hand.
He holds it far away, then brings it close.
He moves out into the sunlight;
then remembers he has left his eyesalve.
Thus the man far gone in age keeps looking at the book.
VARĀHA
1180. On the roadbanks, where the slender panic-grass
is thick with dust, the famished bulls move slowly,
their starving herders driving off the locusts from their backs.
The beasts can scarcely chew the grass they've shaken loose,
for their lungs are burnt by entering dust
stirred up by their breathing.
1181. On the field bank where the mud is shallow
the sparrows with short hops and bobbing breasts
hunt out the seeds now whitening into sprouts.
1182. Her bracelets jingle each time her graceful arm is raised
and, as her robe falls back, there peeps forth
the line of nail-marks along her breast.
Time and again with swinging necklace
she raises the shining pounder held in her soft hands.
How beautiful is the girl who husks the winter rice! VĀGURA

1183. With slow hops the sparrow circles gracefully about his hen,
tail up, wings lowered, body panting with desire.
His chirping ceases from his longing for his mate,
who crouches, calling softly in increasing eagerness,
until trembling and with suddenness he treads her. SONNOKA
1184. The order of their ripening turns brown the mustard stalks
in the very order of their blossoming;
for as the flowers fall, first the lower then the higher,
the serried seedpods cling to the parts left bare.
[LAKṢMĪDHARA]
1185. The herons, standing by the backwaters of winter streams,
present to travelers a charming sight.
First they strike downward at their feet,
then shake their heads, with eyes suffused with tears
by the dancing motion of a fat fish-tail
slipping down their gullet. [MADHUKAṆṬHA]
1186. The bull shakes his sharp and spreading horns,
lowering head and neck;
his eyes turn slightly upward
as he strikes the ground with his hoof
and his breath comes strong and steady,
stirring the chaff upon the ground.
Then, with victory gained against the cow-pen wall
he turns against the herd. ACALA
1187. Close to the forest fire, which licks at heaven,
terrible with its wreath of flames,
but keeping just ahead, the shrikes rise here and there.
Slow to move from their delight in eating locusts,
smoke-colored and hard to see from the fall of ash,
they shriek as they fly about the undergrowth,
cruel to their fellow creatures. MADHUKAṆṬHA
1188. After the drinking of his doe, who has newly calved,
the pet deer of the hermitage drinks to his heart's content
from the warm, sweet scum of boiled rice.
With the penetrating smell of the strained-off rice and butter
there comes as delicate accompaniment
the scent of vegetables cooked with plums. BHAVABHŪTI

1189. With their bees they bid sweet greeting;
they bow with their heads borne down with fruit
and they rain flowers upon me as a welcoming gift.
See, even the trees here have been taught politeness.

ŚRĪ HARṢA[-DEVA]

[Verses 1190, 1192 are treated in the Notes.]

1191. The wild tribesmen honor with many a victim
the goddess Durgā of the Forest
who dwells in rocks and caves,
pouring the blood to the local Genius at the tree.
Then, joined by their women at the close of day,
they alternate the gourd-lyre's merriment
with rounds of their well-stored liquor
drunk from *bilva* cups.

YOGĒŚVARA

Section 36

GREATNESS

1. Many of the verses of this section are allegorical epigrams (*anyāpadeśa*) and the reader may refer to what has been said of that type of verse in introducing Section 33. Others are simply praises of the greatness usually of the sea, occasionally of other objects, by the use of mythological incident and the rhetorical figure of contrast.

2. The sea is naturally rich and fortunate, for it is the birthplace of Śrī, the goddess of beauty, wealth, and good fortune (1196, 1197) and forms the dwelling place of her and her divine spouse Viṣṇu (1199, 1204; cf. Intr. 6, par. 7). The magnitude of the sea is shown by contrasting it with the land which it encircles (1196), with the gigantic boar (cf. Intr. 6, par. 10 ff.) who sank in it out of sight when rescuing the earth (1201), or with Mount Maināka who flew to it for refuge (1123, 1204, 1208).

3. The mountains of this earth, according to a myth related in *Maitrāyaṇī Samhitā* 1.10.13, once had wings, but their wings were clipped by Indra (cf. 50, 1395). The story is expanded in later texts. One mountain, it is said, escaped from Indra uninjured. This was Maināka, the son of Himālaya and Menā, who flew to the sea where he transformed himself into a crab. Our verse 1208 furnishes a delightful contrast between the little crab and the immensity of his surroundings.

4. As in Section 33 the submarine fire (*vāḍava*, *aurva*) is used to show the sea's power (1198, 1199, 1204). Though ever burning, the submarine fire is kept within limits nor does it ever lessen the sea's volume of water by its flames. But with verses of this sort opposite points of view are permissible. So we are told elsewhere that the sea rather is held in subjection by the fire (1211).

5. Once again we meet the sage Agastya (1195, 1199, 1201, etc.; see Intr. 33, par 8). Many of the verses in which he appears are climax verses (e.g., 1201, 1209), that is, several objects are mentioned of which each succeeding one is greater than the preceding until Agastya is the

greatest of all. But even with Agastya an opposite point of view is possible, for now that he is canonized as the star Canopus his position is not very high (1199).

6. The sun is magnified in two verses (1202, 1205), and one verse each is devoted to Space (1193) and to Paraśu Rāma (1203), that is, Rāma with the Ax, to be distinguished from Rāma Dāśarathi, the hero of the Rāmāyaṇa. The extraordinary adventures of Paraśu Rāma are related in the Mahābhārata (3.116 ff.) and elsewhere. In the course of a feud with King Kārtavīrya Paraśu Rāma swore to slay all the nobility in the world, a vow which he fulfilled twenty-one times over, for he had been taught the art of archery by Śiva. Later, Rāma with the Ax gave the whole earth to the sage Kāśyapa (1203). The nobility has since been replenished by kṣatriyas who were *in utero* during Rāma's last campaign.

One may point out verse 1207 as one of the finest of all allegorical epigrams.

1193. Somewhere in Space is set the universe
with here the earth, there clouds,
here oceans garlanded by continents
and there the mountain ranges.
How marvelous it is that Space should be so great
that far from being filled by all these substances
its very name allows it to be void.

KEŚAṬA

1194. Behold the Sea of Milk, a cosmic lotus,
drunk constantly by clouds who visit it like bees;
its shining waves a thousand petals
with Śeṣa as its stem and the universe its lake.

1195. Viṣṇu bore the entire earth and Śeṣa him;
the ocean bore both Viṣṇu and the snake;
and yet Agastya drank it up with ease.
Indeed, there is no limit to the greatness of the great.

[KEŚAṬA]

1196. How shall we tell the fortune of the sea,
the very birthplace of the goddess Fortune?
Or how express its magnitude,
of whom the earth forms but an island?

What is its generosity, whose suppliants,
the clouds, support the earth?
How tell its power, when by its wrath
we know the world will perish?

VĀCASPATI

1197. From the sea the clouds take tiny portions of its water
and therewith flood the earth and fill the sky.
From the sea came the mermaid, Fortune, eyes atremble
in fear of the churning peak; whom Viṣṇu taking,
did thereby win his rule of all the world. MUÑJA-RĀJA?

1198. How marvelous the underwater fire!
How marvelous the blessed sea!
The mind grows dizzy thinking of their greatness.
The first keeps drinking greedily its dwelling
and yet its thirst by water is not quenched;
the other is so great it never suffers
the slightest loss of water in extent.

KEŚAṬA

1199. What greatness is the sea's
that the sage who drank it dry
should now dwell upon its bank;
that the fire which burns its heart
should seem to be a wreath;
and that Viṣṇu, who churned it out of all its wealth,
together with the goddess Wealth herself,
should sleep in its embrace!

DHARĀDHARA

1200. Within Agastya must have burned digestive fire
beside which even the underwater fire
seems but a smoldering fire of chaff.
Praise to that maw wherein the roaring ocean rolled
together with its fish and crocodiles and sharks,
yet never filled its whole capacity. VĀŚAṬA?

1201. The ocean wherein Viṣṇu incarnate as a boar,
though he had filled the sky and toppled Meru with his breath,
yet suddenly submerged, disturbing its great monsters;
that acme of all things that men call marvelous,
was drunk up none the less, nor even filled the belly
of him to whom we offer up our praise, Agastya. VĀCASPATI

1202. Many are the lights of heaven which rise
and the moon itself is fair enough to beautify the world;
but except the sun there neither rises, no, nor sets
a light whose rising gives us day, whose setting, night.
[ĀNANDAVARDHANA?]
1203. Your birth is from the great sage Jamadagni,
your teaching from the blessed bowman Śiva.
Your valor, going beyond the path of words,
is manifested only by its deeds.
Your generosity extends so far
that you have given outright all the sea-girt earth.
Truly, of you who concentrate the power of brahminhood
within yourself which virtue is not superhuman? [BHAVABHŪTI]
1204. Here lies Viṣṇu and here the city of his foes;
here came the mountains seeking refuge;
here lies the underwater fire and here the clouds of doomsday.
Ah, but the sea is broad and strong and capable of burdens!
[BHARTṚHARI COLLECTION]
1205. The splendor of the moon shines forth
only until the sun's bright disc appears,
for when that source of all our light is risen
the moon is but a small white cloud. [MADHUKŪṬA?]
1206. Sows bring forth ten young to every litter,
but never past nor future one to bear the world
such as was he who placed his hoof
upon the circled hoods of Śeṣa
and raised the earth from drowning in the sea. [VARĀHA?]
1207. Since the seas bring to fulfillment the determination
of clouds to benefit all creatures,
the clouds slake not their thirst at random,
nor is aught else, though rich in water, rich as these.
1208. How can one express the ocean's magnitude,
where Mount Maināka once, submerging
in fear of Indra's thunderbolt, became a crab,

a little crab that moved upon the water
 between his housewalls made of stems of seaweed
 that rose in graceful growth upon the back
 of a leviathan that rolled within the deep.

VALLAṆA

1209. How great shall we call Viṣṇu
 in whose belly lies the universe;
 how great the serpent's hood where Viṣṇu lies?
 And yet the serpent lies but on a portion of the sea.
 But the true marvel was Agastya,
 within whose single hand
 the sea became a mouthful, the snake a lotus
 and Viṣṇu on the lotus but a bee.

1210. Were not the sea of such extent and depth;
 did its compassion not include all beings;
 then by the Vāḍava fire that in it blazes
 and burns its waters and sends forth flames
 all beings surely would be turned to ash.

KEŚAṬA

1211. Victorious is that fiery sage
 who could emit the remnant water
 of the sea digested in his belly
 in the form of a new ocean,
 and out of whose digestive fire,
 as then he spewed that forth,
 it seems a second underwater fire arose
 to keep that ocean in subjection.

ŚRĪ DAŚARATHA

[Verse 1212 is treated in the Notes.]

Section 37

GOOD MEN

1. The verses of this Section and the next as well as many from Section 33 belong to that branch of literature which the Indians call *nīti*. *Nīti* means worldly wisdom, the art of getting along in the world. While worldly wisdom sometimes wears the clothes of the cynic (the following section will furnish examples) its purpose is neither to disparage the world nor to flatter it but to see it as it is. Accordingly, *nīti* verses dispense with elaborate ornament; they are clipped, sententious, epigrammatic; and they include a wide range within their field of attention, for the real world contains good as well as bad. Our anthologist devotes the present Section to good men, Section 38 to their contraries.

2. The student of mankind will find it an absorbing study to observe just what sorts of men an ancient and a foreign culture considered good. In our anthologist's selection on good men we find certain virtues that would claim praise in modern times just as they did in the time of the anthologist: generosity (1243, 1252), kindness (1228, 1236, etc.), truth (1233, 1243), bravery (1225, 1239). But many of the anthologist's verses express a view which is not only unmodern, it is specifically Indian.

3. One comes closer to the traditional Indian view by going back in our own tradition. The good man of traditional Indian culture was what we should call a stoic. He cares not for praise or blame (1215), he despises fortune although he accepts its responsibilities if they fall on him (1231). This much is Roman. Indeed, we find one verse which begins almost word for word with Horace's *aequam memento rebus in arduis*: "They who are calm when evil falls, nor are elated by success" (1242). This and the praise of "firmness in misfortune and in success restraint" (1225) would please a Roman of the Golden Age. And like the stoic's the charity of the Indian man of virtue is given from no prompting of emotion, as with a Christian, nor hope of benefit to society, as with other moderns, but because charity is a duty. Accordingly, he

is not disturbed to find that the recipients of his gifts are unworthy. He gives with equal hand to right and left (1232).

4. But going backward in our own time does not bring us quite to the Indian ideal. The Indian strove to follow the precepts of the *Bhagavad Gītā*, not of Zeno or Seneca. Just as the *Gītā* tells men to be well disposed to all creatures (*sarvabhūtahite ratāḥ*) so our anthologist praises men who always cling to the good of all (*sadā lokahite saktāḥ*) (1230). This Indian benevolence involves a kindliness, a softness, which is quite un-Roman. The good man does not point to others' faults (1220, 1233, 1242, etc.). Of the stoics perhaps only Horace would fit the type. The Indian man of virtue is easily assuaged (1228, 1236), soft spoken (1237), his words are sweet as well as truthful (1233). His heart and manner, too, are kindly (*priyā vṛttiḥ*, 1213, 1214).

5. How does one combine softness and virtue? One of our verses answers: good men are like Puṇḍra sugar cane, which bends of its own accord but breaks when another would bend it (1219). Another verse, and one of the best (1244), leaves the matter a mystery.

1213. To ask no favors from the wicked;
to beg not from a friend whose means are small;
to be in manner kindly and correct,
in conduct spotless even at the hour of death;
to keep one's stature in misfortune
and follow in the footsteps of the great:
in these rules, though hard to travel as a sword blade,
good men require no instruction.

DHARMAKĪRTI [BHARTṚHARI COLLECTION]

1214. To be in manner ever kindly,
in speech restrained and gentle with good breeding;
to be by nature good of heart;
to be above reproach in one's acquaintance;
to be thus and to keep
the tenor of one's way consistent,
being pure and without guile:
such is the secret of good men,
which nothing else can equal.

BHAVABHŪTI

1215. Let politicians blame or praise him,
let fortune fly or let her grant her favors,
let death come now or let it wait till doomsday,
the firm man wanders not a step from justice.

BHARTṚHARI

[Verses 1216, 1218 are treated in the Notes.]

1217. When I knew but very little
I grew mad like a rutting elephant
and in my proud heart thought
I was omniscient.
Bit by bit from consort with the wise
when I had gained somewhat of knowledge,
I knew myself a fool
and the madness left like fever.

BHARTṚHARI? [BHARTṚHARI COLLECTION]

1219. Good men are like Puṇḍra sugar cane,
their hearts flowing with the sap of sweetness.
If of themselves they choose to bend,
they bend right low;
while if twisted by another who would bend them,
rather than bend they break.

1220. A fault that enters the hearts of the evil
stains like lac.
In the hearts of the good a fault, if it enters,
runs off like mercury.

1221. There are two ways for a wise man
as there are for a cluster of flowers:
he may be placed at the head of men,
or may waste away in the forest.

VYĀSA [BHARTṚHARI COLLECTION]

1222. You are king; I too am high in honor
for wisdom gained from worthy masters.
Men praise you for your wealth,
while poets spread my fame throughout the world.

Thus, granter of high honor,
there is but little difference between us;
and if you turn away from me,
know that I too am quite indifferent.

BHARTṚHARI [BHARTṚHARI COLLECTION]

1223. The earth is bounded by the sea;
the sea's extent is but a hundred leagues.
Again, each day the traveling sun
delimits the extent of heaven.
Most things are thus enclosed
and sealed in certain bounds.
Hail, then, to the wisdom of good men
that goes beyond all limits.

RĀJAŚEKHARA

[Verse 1224 is treated in the Notes.]

1225. Firmness in misfortune and in success restraint;
skill in speech and bravery in battle;
concern for honor and a love of holy writ:
such qualities are inborn in the great.

[BHARTṚHARI COLLECTION; HITOPADEŚA]

1226. That man is good who offers aid
to those who are in distress,
not he who shows his skill
in keeping of ill-gotten gains.

1227. True it is that virtues in this age of discord,
though earned with pain, by fate's injustice
fail to bear their fruit.
Only this fruit they bear in extra measure:
they cause the hearts of the wicked
to burn.

[PUṆYA]

[Verses 1228, 1230 are treated in the Notes.]

1229. They furnish shade to others
while standing in the sun themselves;
the fruit they bear is for others' sake.
Thus, good men are like trees.

1231. They value good fortune as a straw,
but are humbled by its burden:
ah, how wondrous is the way
of the truly great.
1232. Flowers taken by the handful
perfume both hands.
In this they act like good men
equally to left and right. [GOBHATA]
1233. Admitting the fact of others' virtue
but hiding virtue of their own;
silent over others' vices;
gentle and honorable in speech:
such is the way
that needs no teaching to the good.
1234. A good man, if even thought on,
by the wide influence of his conduct
causes amazement.
But when he comes before our very eyes
our hearts then flow with nectar.
1235. By contact with the wise, who lighten darkness
and dispel the evils of the world,
even a cruel man, leaving his wicked nature,
takes to goodness.
From the moment that a man, his thirst assuaged,
would no more drink,
the water of the ocean
no longer harms by being salt.
1236. How count those who get angry without cause?
Those who get angry when there is a cause may be counted,
for of those who do not get angry when there is a cause
the world contains but five or six.
1237. If good men were harsh of speech,
who else would be kind-spoken?
If moonbeams carried fire,
where would one find ambrosia? MAṄGALA

1238. Those who feel pity for the poor;
 who hold not the slightest pride in wealth;
 who even when they are tired, if asked,
 are glad to help their neighbor;
 who keep their reason
 even when that mortal fever, youth, is at its height:
 such good men, although they are but few,
 are the true spots of beauty
 that ornament the earth. [ŚABDĀRṆAVA]

1239. To guard their honor, not their lives;
 to stand in fear of evil, not of enemies;
 to seek not wealth but those who ask for wealth:
 such is the nature of the great.

[Verse 1240 is treated in the Notes.]

1241. "Is he one of us or is he an outsider"—
 so ask small-minded men.
 Those of noble mind
 take the whole world for family.
 [THE PAÑCATANTRA, HITOPADEŚA, ETC.]

1242. They who are calm when evil falls
 nor are elated by success;
 who once they choose a friend
 will not abandon him although it mean their death;
 they who are modest of their qualities
 but quick in praise of others:
 out on the creator that he was too stingy
 to give such men a thousand years of life!

1243. It is generosity that ornaments the hand;
 for the head it is bowing to one's teacher's feet;
 upon the lips true speech; within the ear
 the faultless words of scripture;
 pure conduct in the heart, and in victorious arms
 brave self reliance:
 such is the jewelry of the great
 which needs no riches. [BHARTRĀHARI COLLECTION]

1244. Who can understand
the hearts of the truly great,
which are harder than diamonds
and softer than flowers? [BHAVABHŪTI]
1245. I think my skill not good
until it please the wise.
Even those who are well trained
may still not trust themselves. KĀLIDĀSA
1246. Not everything is good because it is old
nor poems always bad by being new.
Good men try both before they make their choice
while the fool but takes the view of others. KĀLIDĀSA
1247. A good man, making it his care
to hide what's shameful, plays the robe
to him who is malicious.
?[He does so though the other foil his care
and by unraveling let holes
appear within the robe.]?
1248. Say who are these—
of the tribe of pumpkins?—
that so tender of their honor they will die
if one points a finger at them?
1249. What Śiva sees not with three eyes
nor Brahmā sees with eight,
what Skanda sees not with his twelve
nor Indra with his thousand;
what all the eyes in heaven and earth
together cannot see:
is seen by wise men shunning the use of eyes
in meditation. [ŚĀLIKANĀTHA]
- [Verses 1250, 1251 are treated in the Notes.]
1252. It is by being fearful of untruth
while bidding those in fear not fear
and by eating but what guests have left
that the good man's tongue finds happiness.

Sec. 37]

Good Men

1253. Though fate cut short a good man's love,
its impression carries on in men
like a bell's reverberation.

RAVIGUPTA

Section 38

VILLAINS

1. The present Section continues the type of *nīti* verses found in the preceding Section. In many ways the villain (*khala*) is the opposite of the good man and his qualities the opposite of those portrayed in Section 37. Where the good man speaks well of others the villain says never a good word of them (1302). He hates virtue (1288) and talks it down (1266, 1274), finding the name of a vice by which to refer to each several virtue (1273). Our poets take special note of the villain's love of running down good poetry (1255, 1280), though one pleasing verse (1278) suggests that poetry for all its tenderness may be proof against attack. Where the good man helps others, the villain hurts them: his occupation, like a rat's, is undermining his neighbor's house (1264). He is a spreader of scandal (1268), cowardly (1292), a bully (1274, 1299). His opposition to the good man is such that he is often called simply by the antonym, bad or wicked (*durjana*, *asajjana*).

2. But the true villain is somewhat more than a mere negation. He is above all a trickster (1261, 1272, etc.). He ingratiates himself with his victim (1260, 1269, 1287) and takes pleasure (1290, 1291) in striking down the one whose confidence he has gained or the one who has helped him (1272, 1279, 1296). The villain is never pictured as strong physically, but his intellectual powers are formidable. Not even God can contend against his plots (1257).

1254. The minds of villains grow most clever
when the deed to be done is black.
The eyes of owls see form and color
in the dark of night.

[SUBANDHU]

1255. In a poem decked out with beauty
a villain looks for faults,
as in a wood of fruits and flowers
a camel looks for thorns.

[Verse 1256 is treated in the Notes.]

1257. He has given us fans for a windless place,
 goads for quelling an elephant's rut,
 ships for crossing the boundless sea
 and lamps for the coming of night.
 There thus is nowhere on earth where God
 has not tried to furnish us means.
 But as for a means against wicked men's plots
 even God's effort has failed.

[THE PAÑCATANTRA, THE HITOPADEŚA]

1258. Who fears not the evil man
 whose cruel malice rises without cause;
 within whose lying mouth there ever lies,
 as in a snake's mouth, venom?

1259. If villains and graveyards
 were only made less,
 then men at last
 might find happiness.

1260. Pleasing outside but black within:—
 Who is not fooled by the villain
 as by *kimpāka* fruit?

1261. The good are simple, honest, unpossessive.
 To snare their feet there's everywhere a villain,
 malicious, worldly-wise, and selfish,
 who brings forth from within himself a special thread
 and weaves of it a net
 as strange and tangled as a spider's web.

[Verse 1262 is treated in the Notes.]

1263. It takes but little to raise him
 and little to cast him down:—
 Ah, how like is the villain
 to the armtip of a balance.

[THE PAÑCATANTRA]

1264. Have villains learned from rats
 or rats learned from villains,
 that both should know no other trade
 than undermining a neighbor's house?

1265. Men whose hearts have been hurt by the wicked
will trust not even their family.
A child once burned by boiling milk
blows on his curds before eating. [THE HITOPADEŚA]
1266. Because he hates outstanding virtue
the villain makes and publishes
belittling statements of the great.
If this were not the case,
why should there then have been such hubbub made
that all the ocean formed but a mouthful on the lip,
like a half lotus-bud, of Saint Agastya? [SAṄGHAŚRĪMITRA]
1267. Dear friend, the villain fate is an accomplished potter,
who drives the wheel of worry with the strokes
of his potter's staff, misfortune.
He now has squeezed my heart like so much clay
and placed it on his wheel to whirl about.
What he will make of it at last I know not. [VIDYĀ?]
1268. The snake when trodden or when struck with staff
slays just that man he touches with his fang.
The slanderer, who plays the snake, outdoes him,
for touching one man's ear, he slays another.
1269. The wicked man employs pure manners
in order to deceive his friends.
Snakes, who eat the purest air,
kill others none the less. RAVIGUPTA
1270. It is beyond the reach of charms,
beyond the skill of born physicians,
beyond ambrosia's cure,
so strange and secret are its workings.
Clearly it took no less an intellect than God's
to make for the confusion of the world
a plague so contrary to nature
as is a villain.

1271. He who first blackens his own merits by his villainy,
renouncing all the ways of virtue:
how skillful is that villain, like an angry snake,
in poisoning the qualities of others! GUṆĀKARA
1272. Ever seeking for an opening, with poison in his evil eye,
hating pure intentions, quick to anger,
hurting his protector, harming others without cause,
speaking sweetly but to gain his end
and only happy when his will is done:
how should good be found in such a villain,
crooked as the coil of an angry snake? GUṆĀKARA
1273. In the man of honor he finds coldness,
in the zealous man hypocrisy;
in the pure, deceit; in the courageous, cruelty.
He counts the honest man a simpleton, the kindly-spoken servile,
the brilliant proud, the eloquent too talkative
and one unswayed by passion impotent.
Thus, of the virtuous what virtue
is by the villain not condemned? [BHARTṚHARI COLLECTION]
1274. The villain slanders worthy men and laughs at the unhappy,
hurts his friends, hates men of courage, insults the poor,
and is ever giving orders to dependents.
He opens secrets, lays the ground for quarrels
and speaks whatever would be better left unspoken,
for having given up all virtue he is quick to find a vice.
[PRAKĀŚAVARṢA?]
1275. To the virtuous one should render
what one most admires.
Accordingly, the villain
gives evil to the good.
1276. The villain proves most painful
to the man who flows with pity,
for a thorn pricks ever what is soft;
on what is hard it would lose its point.

1277. Beginning great but growing ever smaller
and beginning small but afterward increasing:
different as the shadows of fore and afternoon
are the friendships of the evil and the good.

[VĀCASPATI, THE PAÑCATANTRA, BHARTṚHARI COLLECTION]

1278. What connection can there be
between the villain's heart, hard as the wild date,
and songs of poets, tender as opening jasmine?
Be not amazed, but note the marvel that is told
of the moon, that with its nectared light
it brings a stone to tears.

1279. Oh blessed earth,
how can you bear so false a man as he
who does evil to a good man,
one pure of heart, his benefactor?

[THE HITOPADEŚA]

1280. What falls in the mouth of a low man,
as water in a snake's,
though it be nectared drops of verse
turns straightway to venom.

[Verse 1281 is treated in the Notes.]

1282. The conchshell and the moon, by nature white,
were born of the same source, the Sea of Milk;
but Śiva bears the moon upon his precious head
while bangle-makers cut the conch with saws.
Indeed, who is there to whom nature gives
an inner crookedness, that does not come to grief?

1283. Not judging rightly between himself and others,
he sees his own vice in his neighbor's heart.
Though they upon the bank are motionless,
a man aboard a riverboat supposes
that it is they who move.

1284. The wicked man, like fire, consumes his host,
blackens his path and burns.
But offerings to fire fall in fire
while offerings to the wicked fall in ash.

1285. Both moon and wicked men
are better wasting than when full.
Of both, their fullness serves to show
their spot enlarged.
1286. The talkative and frivolous prevail,
never the good in the world's opinion.
Waves ride on the ocean's top;
pearls lie deep.
1287. Delightful when formed
but bitter when broken:
friendship with rogues
ends ever in quarrel.
1288. Even though it be but small
the good man raises another's merit
as Śiva raises the slender moon upon his head.
On the other hand, the man of envy
can no more brook another's merit
than the moon the beauty of day lotuses.
- [Verse 1289 is treated in the Notes.]
1290. The evil man is saddened by that day
on which his causing grief to others
is unfulfilled; he reckons it
a blank within his life.
1291. The man of evil heart congratulates the days
which he spends in bringing grief to others
and finds in them
his chief reward in life.
1292. With kind and gentle men the wicked man
is full of pride and acts his very worst,
for he sees in them no danger.
But with one of whom he feels the slightest fear
he gladly keeps the peace and acts,
as though well-bred, with all humility.

[ĀRYA]ŚŪRA

1293. If the wicked could be held off by the good
with sweet words,
one would find it easy with pandanus pollen
to build a dyke against the sea.
1294. It seems the moon once took a villain's heart,
thinking in pride to clean it,
which though he failed to whiten
he in scorn would not give back.
It is hence we see the moon
marked with heart so black
and hence it is the villain
has no heart at all.
1295. A friendship where one cannot act without restraint,
where one takes no joy in friendly banter
and where one friend must ever fear the other:
to such a friendship one should give wide berth. ABHINANDA
1296. Place not your confidence in mean men
thinking that they bear you love.
Their love is like the oil of mustard:
it brings on tears. [GOBHATA]
1297. Against an evil man,
when he blazes up in unjust anger
and speaks harsh words,
there is no antidote
but silence.
1298. Cruel and full of crookedness,
two-tongued, seeking a chance at others:
if one but sees him,
who would not start in fear?
1299. The lust of a lover without gold
finds haven in his eye.
The malice of a bully without strength
finds haven in his speech. ŚATĀNANDA

1300. A good man's heart freezes to wood
 as soon as he sees a villain.
 That is how the villain's words
 can cut it like sharp saws.

1301. If among a hundred men there might be found
 one disinterested helper,
 such is the villainy of the stupid, they would find
 fault with even him.

1302. The tongue in a villain's mouth
 seems weighted with a stone or cursed by the sage Durvāsa,
 forever sealed with lac or numbed by poison,
 tied with strong ropes or pierced by an iron pin;
 that never can he speak a word
 of others' merit.

ŚRĪ DHARMADĀSA

1303. It is the nature of the wicked
 to think ill of those who think well of others,
 and in their hearts to hate those
 who are gentle and polite.
 Such is always, of necessity, their sentiment,
 but the skillful rogue restrains himself
 and utters words of praise.

Section 39

POVERTY AND MISERS

1. Section 39 consists of three distinct collections: 1304–1321, characterizations of the poor in classical meters; 1322–1328, verses abusing misers; 1329–1332, verses on the poor again but in *śloka* meter and chosen chiefly for their puns.

2. Much the greatest merit attaches to the first collection. In it we have realistic miniatures of the type found in Section 35 but of a content here which forbids the mood of love and for the most part that of laughter, although there is an occasional touch of grim humor (1313). For the most part the mood is pity.

3. In its larger works Classical Sanskrit forbids tragedy. While pity may be exemplified in the course of a play or story, the plot must come to a happy conclusion. Lovers must be reunited, merchants must regain their wealth. On the stage one may not even represent at all the revolt of a kingdom or province (*DR.* 3.34). This prohibition of tragedy is the one crippling restriction from which Sanskrit literature suffers and one may be thankful for those single verses of pity which to some extent compensate for the loss. Such are the verses of the first collection which follows. We have the penniless traveler, shivering in the winter wind (1304, 1305, 1316), the poor householder (1306, 1308, 1310, etc.) and especially his suffering wife (1311, 1312, 1313) and starving children (1309, 1314, 1320). The verses on children and on their parents' terrified concern for them (1311, 1320) are moving. Sanskrit literature in all its moods shows a love for children, a love which sees children not as small adults, as Catullus saw little Torquatus *suo similis patri*, but as children are.

4. The plays or longer works from which many of the following verses must have been taken doubtless adhered to the rule of happy endings. But some of the verses cannot be part of a larger work, e.g., 1314, which is a little melodrama in itself. Again, 1321, to which I know of no parallel for bitterness, could scarcely be joined with a mood other than despair.

5. Of the collection on misers little need be said. The verses are in the sharp, closely pruned style of abuse which one will find used for the same subject in other anthologies. The style has been also employed against money-lenders, clerks, doctors, and revenue agents.

6. The puns of the final group are rather poor fare.

1304. The traveler at daybreak, the corners of his coughing mouth
dripping as the teardrops fall, somehow imparts
some motion to his crooked shanks. Beset by age,
with shaking knees and seizing in his fist his staff,
he rises painfully, his ancient clout
splitting at the crease between his buttocks.
With scorched rags to serve against the bitter wind,
he sets out falteringly on his way. BĀṆA

1305. At evening having warmed himself to heart's content
before the public fire nor minded how he scorched his rags,
he then lies down to sleep on straw within the village shrine.
But the wind blows wet with sleet. His shivering
soon wakes him, for his half a cloak
is old and cold and full of holes. He moans,
huddling from one corner to the next. BĀṆA

1306. Somehow, my wife, you must keep us and the children
alive until the summer months are over.
The rains will come then, making gourds and pumpkins grow
aplenty
and we shall fare like kings. DHARAṆĪDHARA

1307. The children starving, looking like so many corpses,
the relative who spurns me, the waterpot
patched up with lac,—these do not hurt so much
as seeing the woman from next door, annoyed
and smiling scornfully when every day my wife
must beg a needle to mend her tattered dress.

1308. The crying children with their little leaf cups
stand before their father, daughter-in-law stands back,
the wife stands in the center, skillful at division.

Then with the food so hardly won
and wrapped up in a loincloth
the morning offering is made before the sun
whose circle is as red as minium.

1309. In wintertime the children of the poor,
wearing old and dirty tatters on their shoulders,
bodies quivering with gooseflesh, fight to get
a spot of warmth along the sun-streaked wall.
1310. The same room serves for kitchen and for husking shed,
for storehouse, children, and for his bedroom too.
The impoverished father has endured all this;
but how describe his state when now in the same room
his groaning wife will bear a child this day or next? [VAINATEYA]
1311. "Today we barely got the children food;
how will we ever do tomorrow?"
The poor man's wife keeps worrying
and with cheeks darkened by her falling tears
takes no joy in the evening's rest from work.
1312. When the rain pours down on the decrepit house
she dries the flooded barley grits
and quiets the yelling children;
she bails out water with a potsherd
and saves the bedding straw.
With a broken winnowing basket on her head
the poor man's wife is busy everywhere. YOGESVARA
1313. When it comes to darning tattered clothes
I am world champion.
I am also expert at the art
of dealing out cheap food in modest quantity.
I am a wife. VĪRA?
1314. "Come, little one, weep not so long to see the other boys
in their fine dress. Your father too will come,
bringing a jeweled necklace and a suit of clothes."

Close by the wall a penniless traveler stood
and heard the mother's words. Sighing and with tears
upon his lowered face he left his land again.

1315. "A pumpkin vine will put forth fruit unceasingly
if watered with gold water." So many said
who wished me well and I would fain believe them.
I begged some from a certain rich man's house
and brought it slowly home. But on the way
it leaked out through the bottom of the broken jug.

1316. "Have pity on me, saintly mother, on a weary stranger.
I'll be quiet in some little corner by the gate,
just to pass the night." But the traveler, put to shame
by the silence of the matron's angry face,
shoulders the bundle of straw that forms his only wealth
and slowly goes his way. [RAVIGUPTA? ŚATĀNANDA?]

1317. Father and son take each a horn, the grandparents the flanks,
the mother takes the tail, the children each a foot
and the son's wife pushes on the dewlap.
One sick old ox is all the wealth that fate has left the family;
and now he's down, they're all in tears to pull him up.

1318. Naked as I am
my skin must play the cloak,
a cloak well furred with gooseflesh
raised by the cold wind.

1319. A poor man's body
would soon break,
did the ropes of daydreams
not bind it tight.

1320. Often the pauper's children go to others' houses.
With their little hands leaning against the doorways,
hungry, but with voices hushed by shame,
they cast half glances at those who eat within.

1321. You gave me feet to tire of travel,
a wife to leave me, a voice for begging
and a body for decrepitude.
If you never are ashamed, oh God,
do you not at last grow weary of your gifts? [RĀJAŚEKHARA?]

[Verse 1322 is treated in the Notes.]

1323. Better a dead man than a miser,
for their difference is great.
A relative will not speak the former's name
but no one will the latter's. ŚABDĀRṆAVA

1324. Poverty serves well to hide
a miser's stinginess;
but wealth is a high-pitched drum
to tell the world his vice. VYĀSA

1325. A miser though he lives
gives no more than the dead.
The dead in fact do better:
at least they fatten crows. KAVIRĀJA

1326. The fruit of wealth does not last long;
that much is certain.
So he who thinks to keep it and keep it for himself
is a fool indeed. RISŪKA

[Verse 1327 is treated in the Notes.]

1328. Give up your useless asking, traveler.
You must be newly come and do not know
that this is the house of such a miser
not even the crows come near it.

1329. Why did He who created sleep
to come over our eyes when the sun goes down
not also arrange it that death
should come over men when their wealth is gone?

[Verses 1330, 1331, 1332 are treated in the Notes.]

Section 40

SUBSTANTIATIONS (*ARTHĀNTARANYĀSA*)

1. Substantiation, by which term I have rendered *arthāntaranyāsa*, is the name of a figure of poetry which all Sanskrit works on poetics define. One of the oldest and simplest definitions is Daṇḍin's. Substantiation is where "upon the mention of one thing there is mention of another which is able to prove the first" (*Kāv.* 2.169). Daṇḍin and in greater detail later authors (e.g., *Sd.* 10.61 ff.) go on to speak of several varieties of the figure. A particular instance may be 'proved,' i.e., substantiated, by a general truth, usually a proverb (cf. 1336, 1343, etc.); a general statement may be substantiated by a particular instance (cf. 1342, 1354); the substantiation may be achieved by a contrary, either stated or implied (cf. 1349); and so on. Reference to the verses noted will show the reader what is meant. The first type is the basic form, the second being merely its reversal and the others variations on it. What chiefly strikes the reader in most substantiations is the proverb. The 'proof,' whether proverb or instance, always follows and is usually given in the last line although it is sometimes expanded to the last two lines of the verse.

2. There exists no collection of Sanskrit proverbs as such. Indeed, a collection of Sanskrit proverbs would soon attain a size that no book could hold, for it is consonant with the Sanskrit preference for the general over the particular, for the type over the individual, that it should use proverbs very widely. The use, however, differs from one class of works to another. In narrative works the proverb is subordinated to the matter in hand and serves as a sort of look-out to which the reader is brought at intervals in order to see the characters and events of the story in their general setting. A writer like Somadeva is a master of this gentle use of wisdom and his proverbial statements, though always restrained, give to his stories much of their charm.

3. In sententious poetry, on the other hand, the proverb or general statement of truth comes to be the main thing, that on which the whole effect of the verse depends and to which the particulars form only a background. Such is the case with the verses of the present section.

4. In the following substantiations one will find themes well known in English: familiarity breeds contempt (1360), there's no accounting for tastes (1354), it's clothes that make the man (1340), one slip leads to another (1353), once cheated twice shy (1355). One will also find proverbial statements that are less familiar (1333, 1339, 1361, 1378). One may remark on the bitterness of some of the proverbs, especially those on fate and on the meanness of men: "if anything is good fate cuts it short" (1339), "the unlucky man finds disaster wherever he goes" (1343, 1351), and on meanness "what has the lotus done that frost should kill it?" (1358). But bitterness and discouragement have not destroyed an admiration for hard work (1348, 1352) and magnanimity (1372, 1373, 1379). The favorite subjects of these substantiations are fate (1334, 1339, 1344, etc.) and mankind. Of types of men we have the good (1345, 1348, 1352, etc.), the great (1368, 1372, etc.), the man of character as opposed to the man of birth (1336, 1341, 1342, etc.), the bad (1358, 1363, 1364), the unlucky (1343, 1350, 1351), the wise and foolish (1356), the worthy and the worthless (1369).

5. In the particular instances of these substantiations we meet again several of the characters treated in the section of allegorical epigrams (see Intr. 33): the cloud (1362, 1379), the *cāṭaka* bird (1362, 1377), the sage Agastya (1341, 1346). And just as the allegorical epigram can sometimes develop into a compressed fable, so here. Verse 1355 actually comes from a collection of fables; verses 1334, 1343, 1351, and 1369 could fit just as appropriately in such a source.

6. The virtue of proverbs is that they are true; their fault is that they may be so true that they are dull. These substantiations are seldom dull (perhaps 1347, 1356). Several are amusing (e.g., 1335, 1367) and all of them show a striking diction and admirable brevity. One of the finest verses in the section, though, is not a substantiation but a stranger (1359), brought in I suppose by influence of the other verses on fate.

1333. The waters of the Jumna are as dark
as full blown sapphires. Who would find
a snake therein the color of black ointment,
if the jewels of his curving hood,
as bright as stars, did not show the way?
The qualities that lead a man to glory
may lead him also to his fall.

1334. A rat, driven by hunger, gnawed a hole one night
into a box which held a snake.

Sec. 40] *Substantiations* (Arthāntaranyāsa)

The snake, curled up and fainting from confinement,
swallowed the rat and, by the meal revived,
slipped quickly through the hole to freedom.
Be not surprised. Fate works by contradictions,
saving the one just as it spills the other.

[BHARTRHARI COLLECTION]

1335. The lady Earth, for whom so many kings
give up their precious lives in enmity,
is she who drinks their blood when slain. So ever
a woman, enjoyed by many men, turns bad.

1336. The sun has but one wheel to his car
and only snakes to rein his seven steeds;
his path affords no foothold
and his coachman has no feet;
yet here he travels every day
to the endless ends of heaven.
Success with men of greatness comes
from strength of character, not aid.

VĀGĪŚVARA?

1337. How did Rāvaṇa not see the crime
in stealing of another's wife,
or Rāma fail to understand
the golden deer could not be real?
How could Yuddhiṣṭhira the great
not know the vice of gambling?
Men's minds are often weakened just before disaster
and so their judgment fails.

[THE PAÑCATANTRA]

[Verse 1338 is treated in the Notes.]

1339. Days grow short in winter
while summer nights grow less.
These two examples show that fate
cuts short whatever thing is good.

1340. Ocean gave his daughter to Viṣṇu of the yellow robe
and gave his poison to Śiva who went naked.
Say which of them had greater merit;
yet people always honor men according to their clothes.

1341. What benefits a man a noble birth
when by one's own ability one reaches fame?
A jug is not enough to drain a well,
but one born of a jug drank up the sea.
1342. One should describe a man precisely as he is
nor heed the blame or merit of his place of birth.
Who would praise *kālakūṭa* poison, born of Ocean
or scorn the lotus which is born of mud?
1343. A bald man suffering from the sun's rays on his head
sought out the sun-dispelling shade beneath a *bilva* tree,
whereat a *bilva* fruit fell down and cracked his skull.
Wherever the luckless goes he finds calamity.

[BHARTṚHARI COLLECTION]

[Verse 1344 is treated in the Notes.]

1345. The truly gracious ask no title of relationship,
but meet their guest with natural love.
Are mangoes so related to the southern wind
that on receiving it they should rejoice in every branch?
1346. It is superior deeds that win a man his eminence,
nor is his family cause of his nobility.
Vātāpi's foe was born but from a jug
and yet with ease he drank up all the sea. [RĀJASĒKHARA]
1347. The thirsting antelope pursuing a mirage
across the burning highlands, though weary, neither rests
nor knowing false from true seeks other water.
So hope misplaced bears never fruit,
but only ends in grief.
1348. Does the tortoise feel no pain of weight
that he casts not Earth from off his back?
Or does the Illuminer of Day not tire
that he should never rest from motion?
Rather, a praiseworthy man would be ashamed
to give up meanly his appointed task.
The most sacred oath a good man keeps
is to fulfill his promise. [VIŚĀKHADATTA]

Sec. 40] *Substantiations* (Arthāntaranyāsa)

1349. Some men of pure intent are so by nature;
not consort with the good nor noble birth are cause.
The *kālakūṭa* poison, born from the Sea of Milk
and held in Śiva's throat, has never left its blackness.
1350. His clothes a leather cloth, his ornament a skull,
his livelihood by begging and his only wealth
a bull not even good for plowing.
It was hearing such of Śiva that the Ganges
turned from him and betook herself to Ocean, lord of gems.
Alas, the man who suffers poverty
will be abandoned even by his wife.
1351. From a fisherman's hands a fish escaped
only to fall within a net;
from which the poor fish slipped again,
but was swallowed by a heron.
When fate is set against a man
there is no end to his disasters.
1352. The draft ox does not paw the ground
nor bellow much nor even when seeing his master
to be a cruel man grow angry. He bears the yoke
with patience, raising not his neck.
So good men in this world excel the rest
by aptitude for labor.
1353. The Ganges falls from Śiva's head to the Snowy Mount,
from that high peak to earth and from the earth to ocean.
So we, however far we go, go down and down,
for those who miss the first step fall a hundred times.
1354. Where and why go the motions of the heart
and what care they for good or ill?
The Ganges scorns the highborn mount
and takes herself to the lowborn sea.
1355. The silly goose, seeking for lily stems at night,
bit many a star's reflection in the pool;
and now by day refuses the shining buds
fearing they be the stars. Thus people cheated once
grow timid and see false in what is true. [THE HITOPADEŚA]

1356. Only fools and not the wise
love what they cannot have.
Who but a child seeks to grasp
the moon as it shines in water? [RAVIGUPTA]
1357. The good abandon not the man who loves them
although he have no merit.
The moon both full and when it wanes
preserves its spot. [RAVIGUPTA]
1358. A mean man ever hurts a good
though the good has done no harm.
What harm has the lotus done
that frost should kill it? [RAVIGUPTA]
1359. He bent the bow of Śiva. As a child he slew
the Hero of the Ax. To keep his father's word
he abandoned all the earth. Later, he bound the sea
and slew ten-headed Rāvaṇa. But why describe
these deeds of Rāma? Paint, rather, Destiny,
whose universal might has turned even Rāma into dust.
[HANUMANNĀṬAKA]
1360. Men bow before the new moon as it rises,
not the old.
Śiva bears on his head the lady Ganges,
not his wife.
Viṣṇu the Lord makes love to shepherd girls,
leaving his Queen of Beauty.
Thus men do hate the good that grows familiar
and yearn for what is new.
1361. Knowledge is a seed which bears tranquillity.
Of him who hopes for wealth from it instead
the effort will prove vain. And what is strange in this?
All things have fixed results nor alter from their kind;
a grain of rice will never send up barley.
[ŚILHAṆA COLLECTION]

Sec. 40] *Substantiations* (Arthāntaranyāsa)

- 1362.** The thirsty *cātakas* cry often to a cloud
and clouds forthwith do send them streams of rain.
You wonder what are clouds to birds or birds to clouds? Just
this:
that there is nothing suppliants may not request
and nothing that the truly great refuse to give. AMARASIṂHA
[Verses 1363, 1365, 1366 are treated in the Notes.]
- 1364.** Why does the moon not shine? Why has it lost its fullness?
Why do its rays no more delight our sight?
Alas, the moon, fallen in Rāhu's mouth, is gone.
You see how true it is that those who have no heart
care not a straw about the virtues of the good. ATULA
- 1367.** The Great Lord bears upon his head the moon,
crooked, cold and wasting;
and at his ear the king of snakes
skilled at harming others;
while the bull Nandin, treasure-house of merit,
must wait outside the door. But why cry out?
A lord is never very bright
in choosing objects of his favor.
- 1368.** Had Rāvaṇa not stolen Rāma's wife,
where then had been the sea, the bridge,
the victory at Laṅkā? Had the foe
not given Pārtha insult, where had been
the discipline that won the arms of heaven?
It thus is ever enemies who make
the greatness of a famous man.
- 1369.** Oysters, they say, once came up from the sea
and on the shore were burned by forest fire;
the pearls, picked up by merchants, reached the royal crown.
Thus, leaving home will bring a worthless man to grief,
but worthy men, whose merit recommends them,
by leaving home may come to great distinction.
- 1370.** The moon, man's dearest friend, who brings cool bliss
to all the world, master of arts, the beautiful,
propitious jar to serve love's ritual,

source of ambrosia, jewel of Śiva's crown,
this very moon must set. Alas,
the ways of fate by nature are unjust.

1371. This laziness of thinking that our foes
are far removed forebodes us ill,
for we still should keep our watch against them.
Jarāsandha broke the power
of Krishna and his brother; yet, was this
a cause that Bhīma, their dear friend,
in after times should not slay *him*?

[Verse 1372 is treated in the Notes.]

1373. The moon makes white the darkened sky
yet whitens not its own dark spot.
Not, as for those whose hearts are set on profit,
is selfish effort for the great.

1374. The wise man takes the right and leaves the wrong,
for such discrimination is natural to the great.
Mix milk and water; yet the wild goose
will sunder them to drink the milk and leave the water.

1375. One born to hardship in his place and station
does well enough to keep himself alive.
If its roots are burned by desert sands
will the champak think to blossom?

VIDYĀ

1376. The sun, his body swallowed by eclipse,
still wakes the grove of lotuses at dawn.
The great hold to the task they've undertaken,
even in adversity.

VALLAṆA

1377. Though he gain much from obeisance
a wise man takes no joy therein.
The *cātaka* gets but little water,
but he never bends his neck.

VALLAṆA

1378. Who would be happy with money
just sufficient for his needs?
Who would not tremble with a foothold
just sufficient for his feet?

VALLAṆA

1379. See yonder cloud
 who travels to the salty sea,
 endures the buffets of the winds
 and is even torn to shreds;
 who still pours forth for all the earth
 the water he has gained at such a price.
 He does not set himself as judge of good or bad
 who falls in love with charity.

VALLAṆA

1380. He darkens the moon's splendor, breaks up the hosts of stars,
 scatters his hot flame and wilts the lily grove.
 'Tis true that every day the sun sinks in the west;
 still, what does he not do when bursting with new wealth?

KAVIRĀJA

Section 41

FLATTERY OF KINGS

1. For general remarks on the nature of the Sanskrit panegyric the reader may refer back to what has been said in introducing Section 32. The present Section offers somewhat more variety of subject matter, but the poets still concentrate on brilliance and subtlety of style. It is extraordinary what differences of effect they can achieve simply by a change of style. One may compare the magnificent, cold pomp of the opening two verses (1381, 1382) with the warm sentiment of loyalty expressed in 1392 and with the light playfulness of 1418 (see notes).

2. The king is flattered by praise of his person (1459), his army (1381, 1382, etc.), his weapons (1383, 1408, etc.), or by praise of such virtues as his valor (1426, 1457), his piety (1455), and most especially his generosity (1390, 1394, 1437, 1448–1450, etc.). It was the last virtue, of course, that the poet was most anxious to excite.

3. Hyperbole abounds (1389, 1404, 1408, etc.). Frequently it attains what are literally cosmic proportions: the king or his army are so magnified as to alter the structure of the universe. The dust of the king's troops blinds the solar charioteer so that the sun wanders astray and the day cannot end (1447). The earth is weighed down by the king's host, paining the serpent who is the immediate support of the earth and affecting even the tortoise at its very foundation (1427). Or the king's valor is likened to a lamp the particulars of which furnish an outline of the cosmos (1457). Beside hyperbole one finds contrast (1390, 1394) and various systems of linked imagery for which Western rhetoric has no separate names: *mālādīpaka* (chained lamps) 1407, 1428ab; *ekāvalī* (single-strand necklace) 1389; *yathāsaṃkhyā* (orderly succession) 1438.

4. One may take special note of the verses on the king's foe. Although they run in set patterns like the other verses of the section, many of them achieve a strong poetic effect even on the modern reader. They are cruel verses, unabashedly so; but their cruelty is combined with a mastery of mood and suggestion. The royal enemy himself is seldom

pictured (1399). The verses concentrate rather on his ladies, camped in a forest (1423, 1441) or degraded to the state of common women (1400), his child begging fruit from women of the jungle (1451), his palace and city deserted (1401, 1409, 1412). The poet often speaks of the tears of the foe's wife, but that is not enough. He finds rhetorical tricks by which to degrade her. Consider verse 1405. The first three lines give an almost loving description of the beauties of the foe's harim in their forest poverty. The fourth line is a swift, bitter stroke of ridicule. Similar are such turnabout verses as 1423, 1441. The verses on the palace and city of the foe are especially skillful. They conjure up in a few miniature strokes a mood of complete desolation (1401, 1409). The means are small: a sleeping beast, hunters, a snake; the effect is great.

5. Finally, one may speak of the punning verses, of which the present section contains a higher percentage than any other of the anthology. I have buried these verses in the notes, where the non-Sanskritist may avoid them. But the Sanskritist will find many of them enjoyable, in the first place for their ingenuity and the test they make of his knowledge of the language. The pun simple occurs only seldom (1395, 1418). Complex puns or garlands of puns abound (1386, 1387, 1392, 1393, etc.). The most complicated of all are the sentence puns (e.g., 1460), where one obtains different statements by different divisions of the words. But several of these punning verses (e.g., 1387, 1392, 1410) are better than exercises in ingenuity; they achieve the true purpose of Sanskrit punning, the strengthening or enlargement of one notion by another, with which it could never be so effectively combined as in a pun.

1381. Oh King Kāamboja, when your victorious army marches forth,
from the flood of dust raised by the hoofs of Afghan steeds
and spreading to kiss the sky
the horses of the sun seem decked with rouge
and the lotuses that grow in heaven's stream
anticipate the closing of their sunset sleep. [VASUKALPA]

1382. At the setting forth of your machinery of war
the sky is filled with flying minium
scattered by the incessant flapping of their ears
from the temples of your hosts of elephants.

From this the sun's rays, having, though at noon, assumed
the hue of flowers of the coral tree, bring fear
to sheldrakes' eyes who doubt the sunset hour is come.

1383. Your brightly flashing sword, oh Yuddhamalla,
the hue of waterlily, smoothly dark
and longer than a sidelong glance of Śrī,
seems in this rain, of which the pure white flood
is but the glory of contending kings,
to be a mighty sapphire which a jeweler tests in milk.

1384. The elephants of heaven, using their trunks as pens
and drawing for their ink on the ichor of their cheeks,
have written in the toddypalms, Śrī Candradeva,
that grow upon your shore, the paeon of your triumph.

ABHINANDA

[Verses 1385, 1386, 1387 are treated in the Notes.]

1388. 'Tis true that Nārada delights the king of gods
by his recital of your fame; but from the wreath
made of the flowers of paradise, which you have won,
the buzzing of the bees comes sharp upon the ear;
or if the nymphs who stand about you drive them off
by waving of their brilliant whisks, the jingling bracelets
upon their graceful arms do make him hard to hear.

MADHUKŪṬA

1389. The earth is but an island in the sea; the sea
was once a mouthful for a sage, a living marvel,
but whose body now is scarce seen in the sky.
Your fame, oh king, has swallowed up that sky
and gone in quest of rest to all the universe.
The universe is held in Viṣṇu; Viṣṇu, though, is held
within your heart. Indeed, you are the worthiest of praise.

TATHĀGATADĀSA

1390. Those learned brahmins, who once, destitute,
would see the winds blow open their leaf huts
and strew their yard with opened balls of cotton,
now by your graciousness reside in palaces
whose grounds are strewn with pearls from necklaces
broken by damsels in their amorous jousting.

ŚUBHĀṆGA

1391. Victorious for ever is the dust of your lotus feet,
twin to a magic powder for control of Fortune,
for on the forehead of those men who gain it by obeisance
it wipes away the syllables which fate has writ. ABHINANDA

1392. Master of art, be you the moon to wax and wane
and we shall be the seas;
or, source of all restraint, be you the sea
and we the clouds you form.
Fulfiller of our hope, be you a cloud that fills the sky,
and so we grow as trees;
or, if a tree, oh fair one on the path of righteousness,
we come as travelers to your shade. DAKṢA

[Verses 1393, 1395 are treated in the Notes.]

1394. Where once in their houses one scarce could hear
for noise of shells and pots and spindles,
now by your graciousness, oh lord, is heard
from softvoiced maids the sound of lyres increased
by jingling bracelets as the hands and fingers
move to strike successive notes. [BHĀSOKA]

1396. Oh king, this be your praise within our hearts
that choose whatever text you wish,
no place of pilgrimage does magnify
a man as does your sword. Whatever foe,
wishing to purify himself, submits thereto,
is first made two, and next made five
(I speak of elements), and then upraised
to join in paradise the thirty-three. RATHĀṄGA?

1397. "To you who to my shore have conquered all the earth
I have already given my pearls and other gems
and now am left a bankrupt." So speaks the sea at dawn
and, raising up its waves for arms, it brings you
the rising sun for heated ax to test its truth. VASUKALPA

1398. The trees that grow upon the desert send their greeting,
saying, "May you win new lands [?in Khandesh province?],
since by your grace, King Muñja, we rejoice

in soil made muddy by the streams of tears
which flow as though from irrigation trenches from the eyes
of Vāraḍa wives whose men you have defeated.

1399. He embraces with his arms a nude and slender body,
unjeweled, with wounded lower lip,
sharp of breath, low-voiced and trembling,
as if a loving mistress. But no, it is himself;
for thus your foe lies low in winter,
hugging himself against the icy winds.

[Verse 1400 is treated in the Notes.]

1401. In the long-deserted city of your foes
a helpless frog, turned yellow with the monsoon rains,
is swallowed head first, feet protruding
by a snake as dark as lampblack. Now comes by
a silly hunter's wife, who stretches forth her hand,
thinking the snake a golden-hilted sword.

[CHITTAPA]

1402. Śrīcandra, you did not uncross your legs
nor raise yourself from off the lion throne
nor move the creeper of your eyebrow, black
as were a line of smoke from anger's fire.
You but let the luster of those royal crowns,
that scatter heaps of shining rays,
expend their splendor on your lotus feet.

SUVINĪTA

[Verse 1403 is treated in the Notes.]

1404. If you not hold hyperbole against me
nor think my story nonsense, I shall speak;
for whose tongue does not itch to tell of marvels?
The seven seas were first evaporated
by flames from the fire of your victorious valor,
but since have been replenished by the tears
that flow forth from the women of your foes.

[HANUMANNĀṬAKA]

1405. Your enemy's harim has nothing left for earrings
but palmleaf ornaments; for garlands they wear wildflowers
and clothe their swelling loins with birchbark from the woods;

their breasts they ornament with liquid mineral
found on the Vindhya slope. And thus they spend the days
playing with baby monkeys in their laps.

1406. From pressure of the earth, which bent beneath the weight
of elephants advancing in your army's van,
the coils of earth's supporting serpent were compressed
and a river formed of their exuded brine;
whereat the serpent damsels of the underworld,
twisting in graceful watersports within that stream,
by reason that their hoods hold jeweled filaments
did make a wealth of lotuses appear therein. GAṄGĀDHARA

1407. Hear, king, when on the battlefield you drew your bow,
what noble actors there attained their several ends.
Your bow attained its arrow, it your foeman's head,
his head the earth, the earth you as its master,
you spotless fame, and that fame the universe.
SAṂGRĀMĀṄGAṆA? VALLAṆA?

1408. What need of arrows, lord,
well-fitted though they be,
to conquer the three worlds?
What king of earth can bear
the mere twanging of that string
which when Indra hears on high,
fearing to meet the challenge
he looks aside in shame
and softly drops his bow? NĀHILLA

1409. In wintertime, oh hero, by the gateway
of your enemy's late capital, a bear
lies sleeping, body curled up in a circle,
for he has tucked his snout deep in his lap.
And there at morning, as it gladly opens,
roused by some pleasure of a dream, the hunters
observe a single eye, red as a spark
left burning in the ashes of their fire.

[Verse 1410 is treated in the Notes.]

1411. Nārāyaṇa, relaxing from his task
of shepherding the world, relied on your activity,
which nought can equal, for your strength of arm
has proved its wonder by the ease with which it gave
to even Indra his security.
Nārāyaṇa then sighed with inner satisfaction,
a sigh of cool, sweet-smelling breezes,
which breezes, swallowed by the god's supporting snake,
puffed up its coils with breath and so have furnished
the god a smooth and pleasant couch for sleep. [MURĀRI]
1412. "My little *mādhavī*!" "Father *champak*!"
"Mango, my child!" "Friend jasmine vine!"
"Oh mother *madayantī*, oh brother amaranth!"
"Alas, my little sister jasmine!"
Such are the cries one hears at night
in the palace grounds where lived your foes,
as the tree nymphs of the gardens run about
in fright of the destruction done by apes. ŚUBHĀṆGA
1413. Indra, leave your bolt! And blessed Śiva,
what need you now your trident?
Viṣṇu, drop your discus! Yea, the immortal gods
may lay aside their weapons all.
See where King Bhīma, scourge of foreign troops,
has raised his mighty arm, well skilled
in breaking up the ranks of strongest foes,
to take upon himself the yoke of universal rule.
1414. Celebrant priest of the annihilation
of all your enemies' fine arts of war!
Your shafts are seen as thick and bright as sunbeams
shot against your foe. They might indeed be glances
cast sidelong by the nymphs of heaven gathered,
eager for sport of gazing on your battlefield,
glances as flashing as the jeweled necklaces
which they restrain within their hands. MAÑJUŚRĪMITRA
1415. Serpent maidens sing your praise on hills beside the sea,
slowly swaying heads made heavy by their gems.

The thrill of pleasure so stiffly swells their skin
 that the flooding sweat of passion cannot issue forth.
 Sweet is their song from syllables made indistinct
 by double tongues which fill their serpent mouths.

MURĀRI

1416. Oh Karna of this latter age, all victory be
 to the dust of your feet, which overcomes that other dust
 which writhing termite-ants of poverty
 have gnawed within the tree that is the world;
 or call it pollen from the lotus seat of Fortune;
 or sand banks of the stream of moonlight
 formed of the gems within the diadems of kings.

VALLAṆA

[Verses 1417–1419, 1421, 1422 are treated in the Notes.]

1420. In saying that you always give your all
 the wise have falsely praised you.
 To your foe you never gave your back
 nor your breast have given to another's wife.

VĪRYAMITRA

1423. They catch his women's skirts, embrace them tight,
 seize them by the hair and wound their lips,
 scratch their breasts even until they bleed,
 and this before the monarch of Kaliṅga's face;
 for now in his defeat the forest trees
 play all the tricks of lechers with his wives.

VASUKALPA

1424. I wonder how these solar rays
 which dry the deepest lake till only mud is left
 have been defeated in their work of stanching
 the teardrops of the women of your foes.

[VASUKALPA?]

1425. Whenas your troops oppress the king of serpents
 that from his every hood in steady streams
 the sparkling foam descends;
 the circle of the earth, oh master of that circle,
 then looks to all the subterranean tribe of snakes
 as though one thousand and one columns held it up.

[VASUKALPA]

1426. Able to weary Śeṣa, hide the four directions,
 crush mountains and with their dust
 fill up the streams till they besiege high heaven;

able to cause the outcry “run” and “run” again
along the battle line:— Your army, lord,
is able to do this; but only your two arms can win the world.

VASUKALPA

1427. Oh monarch, as your army’s weight bows down the earth,
the serpent stiffens up his body to support it,
thick spittle falling from his hundred heads
and mixing with expectorated venom.
The tortoise, who supports the whole, looks up
and sees that king of snakes as if it were
a many-columned banyan tree with cobra jewels for fruit,
which stands upon a crossroad of his own wide-spreading back.

1428. Water turns to mud and mud turns into dust;
the dust, whipped up by flapping of the ears of elephants,
becomes a mist on the horizon. Mountains bow down low
and plains are turned to hills; cities grow deserted.
Oh Rājyapāla, protector of the kingdom,
when you march forth earth turns against her nature.

MAHODADHI

[Verses 1429, 1430, 1432 are treated in the Notes.]

1431. When the terrible King Bhīma marches forth,
the cloud of his flashing sword quenching his foemen’s fire,
ye kings of all the earth must take forthwith
to servitude or to the four directions;
if not, the vultures will be swift to seize your heads
pierced by arrows from the bow he holds in battle
and lift them lightly off to heaven.

VASUKALPA

1433. “From the time he came of age
we have raised him to the highest place,
but now this prince has grown embarrassed
to hear us talk.”
Hurt by this, your old retainers,
that is, your virtues, using for staff their fame,
have entered into penance groves
beside the distant sea.

1434. The breasts of your enemy's wives
 seem to practise penance.
 Forgoing their feasts of necklaces
 and having bathed in tears,
 they sit right next the fire
 of their hearts' grief.

[BĀNA]

1435. The sprout grew at my first resolve
 and formed its leaflets as I left;
 the twigs upon my journey grew,
 the mighty branches as I reached the town.
 The buds appeared at morning audience,
 and now that your Majesty is seen,
 this tree of my true heart's desire
 has flowered and has borne its fruit.

[CHITTAPA]

[Verse 1436 is treated in the Notes.]

1437. When you begin bestowing wealth upon the poor,
 oh Vikrama-var dhana, I know that the deep sea,
 now heaped with gems, will like the River Son
 be covered soon with only stones;
 and that Mount Rohaṇa, whose belly swells
 with precious jewels, will in a day or two,
 like to a ripened pomegranate, have spit all out.

[ḌIMBOKA]

1438. A wonder it is that being one
 you dwell in the hearts of three:
 To enemies, to scholars, and to women,
 by your bravery, humility, and grace
 you bring severally their suffering, their affection, and their love.

1439. Oh Majesty, I beg you—
 for the monsoon is long past
 and my heart now bids me pilgrimage
 to many a holy shrine—
 unstring, I beg, your bow,
 so tightly strung with valor,
 lest the tears of your foemen's women
 should make my ways all mire.

[Verse 1440 is treated in the Notes.]

1441. He strokes their breasts and kisses then their cheeks,
hangs on their necks though struck by frightened hands;
and what does he not whisper in their ears?
Who? A mosquito, joying on the cloud-borne breeze.
And whose? Your foemen's wives, who sleep
encamped in thickets by the mountain streams.

1442. The wives of your enemies wander
through the caves and thickets of the hills.
with teardrops falling from their eyes
and their tresses falling to their cheeks.

[Verses 1443, 1445 are treated in the Notes.]

1444. God took the pollen of the wishing trees,
milk from the cow who grants desires,
the fire of Love, whom Śiva's eye consumed,
and breath from the Lotus Goddess.
For final element he added air,
the crystal air of autumn;
and with these five created him we praise:
your Majesty, Kāmboja.

VASUKALPA

1446. You have not cast the Sea of Milk into your dairy house
nor placed the Golden Mountain in your treasury.
You have not set the guardians of the four directions
to guard the borders of the realm
nor brought the trumpeting elephants of heaven
to play turns of music with the bumble bees.
Say what at all then have you done
in this your universal conquest?

DAKṢA

1447. On the holiday of your going forth to war
the sky is overcast with dust ground from the earth
by the chisels of your horses' feet.
The sun, with coachman hereby losing his direction
and span of steeds that stumble on wrong ways,
is cast from one side to another
and, with his journey of the day thus lengthened, grieves.

[MAHODADHI]

[Verse 1448 is treated in the Notes.]

1449. A full water jar before them,
 graceful women and smiling girls,
 a white bull and an elephant in rut,
 a sweet-voiced crow in a fig tree,
 and a jackal on their left:—
 Such must be the omens which appear
 to those, oh ornament of kings,
 who come before you as your suppliants. [PARAMEŚVARA]
1450. Wherever your glance falls, gracious,
 pink as a fingernail,
 there Fortune, the dweller in lotuses,
 runs to obtain it. PARAMEŚVARA
1451. Even the jungle tribes of the Vindhya
 weep when your enemy's child
 puts forth his hand for fruit
 in the hands of their jungle women.
1452. The shaking lower lip of your enemy who flees
 with forehead split in horrid frown
 appears returned to you in the forefront of the fray
 in guise of your own shaking scimitar.
1453. When the forest peacocks, called by names
 of the palace peacocks in his home,
 come not to your foeman's child, he weeps;
 but your foeman's wife weeps long. YOGEŚVARA
 [Verses 1454, 1456 are treated in the Notes.]
1455. Piety stumbled in the Kṛta Age
 although she had four feet;
 with three she barely traveled through the Treta Age
 and through the Dvāpara with two.
 But in this Age of Discord, lord,
 the poor cripple has but one.
 How could she travel in Orissa here,
 were you not the cripple's crutch? CITTŪKA
1457. The tortoise makes the stand, the king of snakes the stem,
 earth performs as dish and the seas as source of oil;
 Mount Mandara is the wick, the sun's rays are the flame
 and the soot appears in the dark blue sky of heaven.

Such are the parts, oh king, of your flaming lamp of valor
and all your foes combined, the moth that burns therein.

KHIPĀKA? [HANUMANNĀṬAKA]

1458. That the gem-filled ocean ever roars
as if with inner grief
and the Golden Mountain moves not,
as if it were in trance:
I see, oh majesty most graceful in your gifts,
is for the cause that, having heard
your generosity and strength,
one fears the churning stick again
the other fears the ax.

VĀKKŪṬA

1459. “Never have I seen the equal of this king,
the Kāma of the Kali Age.
Tell me if you have heard of such a one before.”
As if with wish to ask such question does the eye,
quick with its flashing pupil,
of every woman run to see her ear.

VASUKALPA

[Verse 1460 is treated in the Notes.]

Section 42

DISCOURAGEMENT

1. With Section 42 we meet for the first time with the last of the literary moods or sentiments, peace (*śānti*). By the older critics peace was denied the status of a literary mood (*rasa*), for theory demanded that the moods have objects and stimulants (*vibhāvas*) of a sort that could be represented on the stage or by verses descriptive of various gestures and actions. The man in whom the attitude (*bhāva*) of peace is predominant, so the older critics said, is inactive; his emotions cannot be refined for purposes of representation, for he has no emotions. The later critics overcame this objection by extending the area covered by the mood. To them it included everything in the biography of the soul from its first frustration and discouragement (*nirveda*) with worldly life, through the period of reversal, of turning one's back on the world (*vairāgya*), to the final goal of restraint and calm (*śama*). The critics argued as to which of these stages should be considered the basic attitude (*sthāyibhāva*) of the mood of peace. Mammaṭa (*sūtra* 47) held for discouragement, persuaded perhaps by the importance which this stage assumes in dramatic and literary representation. Hemacandra, a Jain monk and therefore a professional man of peace himself, held for restraint and calm (see *Viveka* on *Kāvyānuśāsana* 2.17). Our anthologist shows that he was aware of these distinctions by dividing his *śānti* verses into two sections. The present section deals with the discouragements and frustrations of life. Section 48 will deal with the calm attained by the hermit who turns his back on the world and its troubles.

2. Of all frustrations the one most frequently mentioned in the verses which follow is that of begging for support from the wealthy (1467, 1471, 1472, etc.), flattering them (1470, 1490) and demeaning oneself (1462, 1495), only to be turned down in the end. Time and again we are told of the arrogance of the rich (1464, 1480, 1504, etc.), of the humility (*daiṇya*) which the poet must assume before them (1494, 1502). This contrast is rendered the more odious when the suppliant is well born (1476, 1482, 1490) and when his patron is from a lower class (1474, 1504, 1515).

Such verses make a strong impression. They have brought one of the editors of the text to say in his introduction, "poverty—of his particular class—seems to be the only reality with which the poet of the classical age came to grips." The statement outruns the evidence. To speak only of the tragic side of reality, our poets, despite the restrictions of their theories of literature, could deal with tragedy in love (Sect. 21), with the poverty of classes other than their own (Sect. 35, 39), and finally with the tragedy of life itself: that good or bad, death soon brings it to an end. What is true is that in pre-modern India a major source of the frustrations of life lay in the relation between client and patron. Only by this relation could the client advance himself, or in some cases, even live. Accordingly, when the Sanskrit poet speaks of discouragement it is to this relation that he first turns. Occasionally, for a brief moment, he can even see the point of view of the patron (1468). In New York and Moscow the sources of frustration are now different, but the product itself is not unknown.

3. In more general terms the Sanskrit poets complain that virtue goes unrewarded (1463, 1473, 1475, etc.) and that all the prizes go to stupidity and vice (1474, 1482, 1496, etc.). Indian religion, as is well known, has several doctrines to explain this state of affairs, but reasonable as they appear, they do not satisfy our poets. The stupid or vicious man, whose good fortune springs from good acts done in former births, manages to infuriate us none the less by his self-satisfaction and arrogance in the life we live together (1482). The Golden Age is gone and the Age of Discord at hand, but why then should some people have virtues so incompatible with the age in which they live (1505)? Bad as it is, the Age of Discord seems to be growing worse. Where is King Vikramāditya (1491)? Where are Śricandra and the poet Abhinanda (1500)?

4. Other discouragements come from a life of scholarship (1478, 1479, 1492); from one's inability to help others when one cannot even help oneself (1481, 1489, etc.); from the unwavering malignancy of fate (1487, 1493, 1508).

5. Of interest are the verses of this section which express the basic discouragements of life: that desire outruns performance (1461, 1503), that for all our disappointments we simply grow old (1498, 1512), that in the end death takes even the fairest (1514). The attitude expressed here is on a border line; from it there is only a short step to that attitude of reversal, of about-face toward freedom, that we shall find in the section that is specifically entitled "On peace."

6. In this section and to a greater extent in Section 48 Vidyākara draws on older anthologies, especially on that collection of verses which has come to be attributed to Śilhaṇa. For the nature of that work and the literary-historical problem it presents, see the General Introduction to this volume.

1461. Happy are they who in some mountain dale
sit meditating on the highest light,
the fearless birds alighting in their lap
to taste their tears of bliss.
But here sit I in a pavilion
set in a pleasure garden by a pool
within the palace of my daydreams;
and as I daydream, I grow old.

[SATYABODHA? BHARTṚHARI AND ŚILHAṆA COLLECTIONS]

1462. I have felt its pains that cut where one is tender,
and pray that this disgrace called begging fall not on another.
See, brother, it is the playground where age and dignity
are brought to scorn; it is the ink for soiling pride;
it is the misbirth of all confidence
in what one's virtue can accomplish. [ŚILHAṆA COLLECTION]

[Verse 1463 is treated in the Notes.]

1464. That one should give up seemliness
nor care for matters even of great shame;
for such a sake, in trembling,
to be disappointed of a drop of cash;
then to see the faces of the rich,
frowning with the fire of their false conceit:—
oh, damn this belly that takes such pains to fill.

1465. Let caste be buried deep and virtues deeper still;
let decency leap off the cliff, let family burn with fire
and if brave character stand in the way, let lightning quickly
strike it.
Let me have only wealth, for without that single thing
these merits all together are counted as a straw.

[BHARTṚHARI COLLECTION]

1466. Are there no bulbs in mountain hollows,
no bark on trees, no brooks whose current
dances down rocks of bright Himālaya's slope:
that even wise men should spend their days
sitting with eyes directed to the gates of kings
and rising to perform this way and that
their timid salutation? [ŚILHAṆA COLLECTION]

1467. Our life is no more lasting
than water on a lotus leaf;
yet what will we not try to do,
unthinking, for its sake:
that, shameless, we commit before the rich,
whose hearts are blinded by their pride of wealth,
the crime of speaking of our merit.
[BHARTRHARI COLLECTION; ŚILHAṆA COLLECTION]

1468. That the rich should turn their faces from the good
is not that they would scorn them, but they fear the loss of wealth.
Rather than resentment one should therefore feel pity;
a deer does not despise you by fearing for its flesh.
[ŚILHAṆA COLLECTION]

1469. I wear no golden bracelet
bright as the rays of autumn moon
nor have I tasted a young bride's lip
tender and hesitant with shame.
I have won no fame in heaven's hall
by either pen or sword,
but waste my time in ruined colleges,
teaching insolent, malicious boys.

1470. I have no skill to place my lips
upon another's ear
nor can deceive a master's heart
by inventing false adventures.
Too stupid am I to have learned
to speak words false but sweet;
what have I then to recommend me
to be a rich man's friend?

1471. I have managed to endure a villain's words
 that I might please another,
 have suppressed the suffering within my breast
 and laughed lightheartedly.
 I have made my salutation
 to men made stupid by their pride of wealth;
 oh Hope, false Hope, how many steps
 have you still left to make me dance?

[BHARTṚHARI COLLECTION]

[Verse 1472 is treated in the Notes.]

1473. Here fate creates a perfect man,
 the source of every virtue, an ornament of earth;
 then goes and breaks him just as soon as made.
 Alas and shame, that fate should do such folly.
1474. Inveterate Fate! You earn our praise
 for your close adherence to the good.
 You never touch the thankless,
 the lowborn and the stupid.
1475. Bali was donor; the suppliant, Viṣṇu;
 the gift, this earth; the occasion sacred.
 We bow to Fate, who, in despite,
 gave only bondage for reward.
1476. It seems to me misfortunes
 are God's favorite daughters.
 Why else should he always marry them
 to good men of good family?
1477. Lady Speech, lend pure accent to my tongue.
 Oh Heart, be calm. Dignity, stand aloof.
 Shame, turn aside your face a while
 and let Desire come forth;
 that I, foul sinner, may tell the rich man
 my humble sentence, "Give."
1478. One leaves a youthful bride
 just busying herself with new coquetry,
 becomes a student living upon alms,
 and sleeps alone upon the ground for many years.

And even when the books are mastered
the everlasting travel wears a body down.
Out upon this scholar's life, which neither
is pleasure nor the pain that brings reward.

1479. Poor vine of knowledge, although you show
these brave white flowers of speech,
'tis better cease. Your bees will get no fruit
of pleasure here nor of reward hereafter.
1480. Intoxicated both of voice and eye,
their former nature lost and what they've done forgotten:—
it is thus that men grow dizzy on the wine of wealth;
and which of them at each step does not stumble?
1481. I have but the smallest bit of wealth
and here are men of virtue paupers by the thousand.
Oh God, why do you so mock me as to put
a drop of charity within my heart?
1482. That a wise man, of good birth, possessed of every merit,
should fail to obtain the objects of his wish,
may be ascribed to fate. What hurts my heart is this:
that when from good deeds done in former lives
a stupid or a wicked man finds fortune
he thinks himself most worthy of her gifts.
[Verses 1483–1486 are treated in the Notes.]
1487. Every line that I have written
on the tablet of my heart
has been most carefully erased by fate,
till now from frequent rubbing
the wax has worn so thin
no line of hope will take impression.
1488. Why should it be that to a rich man
news of a relative should bring no joy
nor what he does prove pleasing to his eye;
unless the rich man's heart is troubled by the chance,
false though it be, that his relation
is come to ask him for a loan?

1489. Unfortunate indeed are such as I
 whose purse of virtues
 cannot benefit themselves nor others,
 for like a hoard of gems, although it be,
 it is as it were not
 when closed, as with a seal, by poverty.
1490. Just how, pray tell, can you go to a stranger's house?
 And how there make your hundred flatteries?
 Then how describe yourself, a man of birth and proud?
 Ah fool! but you are mocked by your damned belly.
 [Verse 1491 is treated in the Notes.]
1492. His proper occupation never leads to wealth,
 yet for the wise there is no other.
 Thus, with all chance of happiness removed,
 how should the scholar not despair?
1493. The deer had cut the snare, thrown off the trap,
 and broken through the net. He had escaped
 from a forest set about with flames of fire
 and by his swiftness leapt beyond the hunters' shafts.
 But when your fate is adverse, what use bravery?
 That very deer fell down a well. [THE PAÑCATANTRA]
1494. Deer live well in the woods
 on grass that is easily had,
 nor do they humble themselves before the rich.
 Yet they say that deer are brutes
 and we are rational! [ŚILHAṆA COLLECTION]
 [Verse 1495 is treated in the Notes.]
1496. How can one bound up with skulls
 be he who rules the entire universe!
 But stranger yet is what we sinful men
 have brought about: that to his moon,
 which scatters rays of liquid nectar, there is given
 a spot of black, whereas his poisonous snakes
 are given a precious jewel in every hood. VITTOKA

1497. All men when faced with jeopardy that threatens death
take fear and, caring not for wealth, seek only life.
But having passed the danger, they for sake of money
are quick to put their lives in jeopardy again:
a fact which leads one to infer of foolish man
that life and wealth are coins to buy each other.

1498. I have been no cloud to fields of needy
 parching from lack of money's rain,
nor been a hurricane to strike
the mountains of my foes.
I have been no bee to kiss the lotus face
of fair and sweet-eyed damsels;
all I have done is serve as ax
to cut my mother's youth.

BHARTRHARI

1499. Good men hold pity in their hearts and so
buy not their profit at another's cost;
they help the needy even at the cost of life.
But such are far away and he that stands before me
is hard and by his hatred robbed of pity.
Hold back your tears, oh eye, and think
before what sort of man you weep.

MĀTRGUPTA

1500. Gone are the kings like King Śrīcandra
who had true taste in poetry
and gone are the master poets
Abhinanda and the rest.
Now, Speech, be silent; why weep in vain?
Where are they who could give you splendor;
where they to honor those who could?

VĀKKŪṬA

[Verse 1501 is treated in the Notes.]

1502. Begone, oh shame. Firm-mindedness, give over,
and human self-respect; why mock in vain?
Humility casts off all virtue
and accepts a host of faults;
but what she orders is that which I shall do.

1503. A wife unhappy, relatives sunk in misfortune,
friends grown cold, servants ground down by poverty;

a mind dissatisfied, a life as hard as stone:
thus fate will deal against a man, and yet,
poor fool, his heart still yearns for happiness.

1504. One sees the people in one's house ill-clad,
unwashed, thin-bodied, weak;
and from the base-born, rendered proud by wealth,
hears words that cut the ear with arrogance.
Some one comes and tries one's house,
but, getting nothing for his service, leaves.
We are broken men, who thus are impotent
either to help ourselves or others.

1505. Where is mud, and where the lotus
sweet-ringing with its swarm of bees?
Where is the serpent's horrid head, and where
its gem of bright refulgence?
Where is this Age of Discord, and where you,
a treasury of virtues?
Truly, truly, fate lacks skill
at joining like with like.

1506. Blessed is the wise man who clearly knows
the ways of all the universe
and happy likewise is the fool
who never doubts his wisdom.
But let a man not fall between
to suffer doubts of right and wrong
that rise from the workings of a mind that's sown
with just a bit of knowledge.

VALLANA

1507. Though I have wandered over all the sea-girt earth
I have found no man distinguished by such unmixed virtue
that I could sigh and take my rest beside him
and for a moment or for half a moment
talk of the griefs and joys long loaded in my heart.

1508. Here blazes forest-fire, and there
the highland is thick-set with nets;

the hunter runs with bow full bent,
the python waits with open jaw.
Say where the fawn can go, what do,
when fate pursues him thus.

1509. Who delights so in vice, oh River Son,
as to give you all this wealth,
you whom we knew to be so charming
when your water reached but to our knees?
Who will love you now, with current breaking
the trees upon the shore, with whirlpools hard to cross,
and with muddy waters breaking your own bank? ŚATĀNANDA

1510. The ocean's waves hide heaven's vault
and hide the depths of hell;
yet many have been able
to cross them in a ship.
But suppose somehow, by chance,
the sea were emptied dry.
Who then would even dare to look
upon that boundless pit?

KEŚAṬA

1511. Lay all your long accumulated worry upon fate
and live without concern. Beg not from others.
See how the sun, for all he circles about Meru,
has ever seven horses nor has been given eight.

[ŚILHAṆA COLLECTION]

1512. I've made no money,
gained no knowledge,
and won no merit.
And now my time is up.

[DAṆḌIN]

[Verse 1513 is treated in the Notes.]

1514. She is seen, her figure licked about
by brilliant fuel-borne fire:
a branch of flame-tree in full flower
brought to earth by wind.
No more are plantains set on lotuses,
no tendrils tipped with shaking fronds,
no jars of gold; and now at last
no moon and new black cloud.

ŚAŚĪKARA

1515. It is but churning water to get butter,
 or pounding rocks for honey,
 looking for a spot of shimmering mirage
 that one may take a bath;
 or say it's like one's being fool enough
 to milk an ancient ass in hopes of getting milk:
 this curse, that out of everlasting greed for money
 one serves a lowborn knave.

JOYĪKA

1516. Your father was the Mine of Gems,
 your dwelling place the lotuses;
 your brother was the gods' elixir
 and your husband lord of gods.
 Say, then, oh Fortune, whence you learned to twist
 as crookedly as does a blackbuck's horn?

[ŚŪLAPĀṆĪ]

[Verse 1517 is treated in the Notes.]

Section 43

OLD AGE

1. The verses of this brief section require little comment. Except for 1523 and 1526 they belong to the flavor of comedy. They are slight productions in *śloka* and other simple meters. Murāri's verse (1526) describes a royal chamberlain, a character who is regularly pictured on the Sanskrit stage as broken down by age and duty.

1518. See, Love, this white-haired pillar of victory.

I have won. Your shafts are harmless.

DHARMAKĪRTI

1519. "It is unseemly and improper that a man
should even in old age have thoughts of love."

"So too, then, that the life and love of women
should end not with the falling of their breasts."

[fancifully ascribed to VIDYĀ AND KĀLIDĀSA]

[Verse 1520 is treated in the Notes.]

1521. Fie on old age, this vine of poison!

Fie on this yearning after fair-browed women!

But whose is here the fault: the rascal fate with ax in hand,
or the hard-hearted god with his flowered shafts?

1522. Farewell to pleasure now;

an end to talk of love.

The girls who look askance at others,

now that I am old, look straight at me.

[ŚATĀNANDA]

1523. Suddenly it leaps to life

and then falls back in darkness:

the mind of an old man

is like the flame of a dying lamp.

- 1524.** When his hair turns gray
what sort of lover is a man?
Women may take him like medicine,
but their hearts will be set on others.

[THE HITOPADEŚA]

[Verses 1525, 1527 are treated in the Notes.]

- 1526.** Halting of voice and limb,
flattering the mighty,
I have been made an actor in a farce.
I know not what new comedy
old age will have me dance
with these white hairs for greasepaint.

[MURĀRI]

Section 44

THE CREMATION GROUND

1. The cremation ground (*śmaśāna*) lay outside the village or city, usually near a river. Here the bodies of the dead were placed on pyres and burned as is done to this day. But it seems from the verses which follow and from other references in classical literature that in former times not all bodies were entirely burned, whether from poverty of fuel or from continuance of an ancient custom of exposing the dead is not clear. The *śmaśāna* was also a place of execution for criminals. It was a foul-smelling place (cf. *Māl.* 5.4.1) and one that summoned up feelings of horror and disgust. It was visited by vultures and jackals, to which imagination added corpse-eating ghosts (*preta*) and ghouls (*piśāca*). Of the latter there were several varieties, of which our verses mention the *pūtana* or stinking ghoulish and the *ulkāmukha* or torchmouth ghoulish (1531), from whose mouth when opened there issued flame. This property was sometimes attributed likewise to the eyes and mouth of the jackal (1529, 1536).

2. *Śmaśāna* verses are furnished by the rhetoricians and anthologists whenever they wish to exemplify the horrid or loathsome (*bībhatsa*), that flavor which corresponds to the inner attitude, disgust (*jūgupsā*). Perhaps their favorite example of the flavor is *Māl.* 5.16 (our number 1530). But the reader will find some other highly effective examples in what follows.

1528. The vultures, beating back the flames
with strokes of their flapping wings
and each competing with fierce beaks against the rest,
have dragged from the blazing pyre a corpse
and gorged themselves on its freshly roasted, almost flaming flesh.
See them with burning craws
now heading for the river.

PĀṆINI

1529. Some distance off among the trees, filled with the thick darkness
 of the night,
 see the pack of jackals, crouched on haunches, their necks
 outstretched.

With flaming glances that spring like torches from the hollows of
 their heads
 they drink the thick fat juices
 that drip from burning corpses on the raised circle of the pyres.

PĀṆINI

1530. A wretched ghost tears and tears the skin,
 then eats first the flesh, strong and putrid,
 that being thick or swollen is easiest to get:
 the shoulders, buttocks, and the backflesh;
 then drawing out the tendons, guts, and eyes,
 he bares his teeth and from the corpse upon his lap
 calmly eats the remnant down to the marrow in its bones.

BHAVABHŪTI

1531. The air is filled with faces of the torchmouth ghouls
 whose mouths that open to their ears
 show flaming fire and are horrible with pointed teeth,
 whose hair, eyes, brows, and beard are like bright spots of
 lightning,
 who run about, their tall cadaverous bodies
 now seen, now vanishing.

BHAVABHŪTI

1532. The she-ghouls have made bracelets from intestines
 and red lotus ornaments of women's hands;
 have woven necklaces of human hearts
 and rouged themselves with blood in place of saffron.
 So decked they join their lovers with delight
 and drink the marrow wine from skull cups.

BHAVABHŪTI

1533. Here is seen a troop of stinking ghouls
 their legs as long as date trees, their bodies
 no more than skeletons bound up with sinew
 and covered with black skin.
 The gobbets of human flesh that half fall from their panting
 mouths
 nourish the whining circumambient wolves.

BHAVABHŪTI

1534. Here flows the river at the border of the burning-ground;
its banks are fearful places, for their slopes are filled with cries
of barking jackals mixed with hooting of the owl
in coverts where the wind soughs;
obstructed in its flowing through the bones of cast-out skeletons,
its current swells against the banks,
through which it seeps with loathsome sounds of gurgling.

BHAVABHŪTI

1535. Standing here, a ghost has ripped off all a corpse's flesh
with his sharp nails, from under which bare sinews hang;
and now, his fingers smeared with brains,
pursing his lips and twisting to one side his mouth,
he sucks the marrow, melted by the corpse-fire,
from out the hollow of a bone.

JAYĀDITYA

1536. The vultures' greed increases
as they snap up the morsels of half-dropped flesh
protruding from their darting beaks.
By the flapping of their wings they spread a darkness
in which streaks of flame shoot from the mouths of jackals
and fall hissing in this stream of blood
which stinks from the constant inflow of boiling fat.

ŚRĪ HARṢA-DEVA

1537. In the distance the vultures fly,
repeating for a hundred times their circle,
tails up, wings motionless and wide spread;
their upper and their lower beak are bathed
with spittle flowing from their mouths
in anticipation of the corpse's flesh.

KṢEMĪŚVARA

1538. One ghoul, snatching the cup of thick blood from another, drinks;
another licks what trickles from the second's lips;
while still another puts his tongue to the fallen drops upon the
earth
and lifting up his neck, relishes their congealing savor.

KṢEMĪŚVARA

1539. Spearing a human head upon a shankbone
and drawing it from the lighted pyre,
the ghost blows strongly many times to quench its flame;
then gobbling at it with horrid lips that twist in greed
he burns his mouth and so must spew it out. KṢEMIŚVARA

1540. With all the separate flames that wander here about
from the mouths of torchmouth jackals
opening on desire to eat,
the cremation ground seems suddenly
reduplicated in the sky together with its ghosts,
who are in a sorry state because of hearts distressed by fear
that some one else will snatch their food away,
and shriek out as they retrieve a corpse's head
with hideous loose flesh, just fallen from their grasp. VALLAṆA

1541. The carrion-eater dances:
he produces day and night by successive opening and closing of
his eyes;
he covers heaven with his quill-like hair that flies in all directions.
He drinks the downpour of the clouds that streams
from the openings of the skull he holds within his hands.
He breaks our eardrums with his mighty roar.

Section 45

THE HERO

1. The sentiment of heroism is exemplified in this section by much the same situations as in the old epic. The language of the verses here, however, is more elaborate and refined. The hero boasts before battle (1545, 1549, 1555, etc.); he boasts in order to win a bride (1562); he causes his ambassador to boast threateningly in his name (1547); his boasting may even fall under the heading of the proverbial green grapes (1548). But he is not a *miles gloriosus*; he is truly brave (1546). The favorite example of the boasting but brave hero is Rāvaṇa, who here has much the character which Bhīma has in the epic. One may admire the strength of language which characterizes him. More admirable for content are those verses revealing imperturbability in the face of danger, of which the hero Rāma furnishes the most striking examples (1554, 1557). Other traits which go back to the old epic are the hero's disdain of taking advantage of his natural superiority over an enemy (1544); his horror of asking for anything—he should give, not ask (1543); his smiling acceptance of pain or death (1543, 1546, 1548) and his exultation at revenge (1556).

2. The verses are heavily crowded with reference to myth and legend, especially to the story of the Rāmāyaṇa. But both the story and the characters of the Rāmāyaṇa have undergone changes from the time of Valmiki. Most noteworthy is the change in Rāvaṇa.

3. The names and events referred to in the verses of this section are the following.

4. Prince Rāma (1544, 1550) and his brother Lakṣmaṇa (1544), sons of Daśaratha (1542) and descendants of Raghu (1557) go to the court of Janaka of Videha where a marriage-choice (*svayamvara*) is to be held for Janaka's adopted daughter, Sītā. This beautiful princess had arisen from a furrow of the earth (1562). The name Sītā means 'furrow'; she is also called Jānakī (1557) from the name of her adopted father.

5. In the accounts of our poets, which differ in this from the epic, the demon Rāvaṇa, Pulastya's son (1547), also tries for Sītā's hand, either in person (1547, 1548, both verses by Rājaśekhara) or through an ambassador (1562 by Bhavabhūti). Indeed, to our poets Rāvaṇa has really ceased to be a demon in character although he preserves his ten heads and twenty arms (1543, 1553, etc.) as of old. Rāvaṇa's power has enabled him to invade the garden of Indra (1562), to defeat Indra in battle (1549, 1562) and imprison him (1548). Everywhere he causes havoc with his sword Candrahāsa ('Laughter of the Moon' 1546, 1549). He has won the sky-going palace, Puṣpaka (1548) from his brother, the god of wealth, and has lifted up Mount Kailāsa, the home of Śiva, with his twenty arms (1548). In the old mythology Rāvaṇa was punished for this act of impudence. But to our poets Rāvaṇa has become a disciple and favorite of Śiva. He has won the god's favor by cutting off his heads and offering them to the god (1543, 1546, 1548), a story in which Brahmā originally played the part of Śiva (*Rām.* 7.10.10). Rāvaṇa's heads grow back as soon as cut off (1543).

6. The winner of Sītā's hand must bend the ancient bow of Śiva kept at Janaka's court. Rāvaṇa is about to bend the bow (1551), but then refuses to try (1548). Young Rāma takes up the challenge and, proving successful (1550), wins the bride.

7. In the old epic Rāma fights in Videha with the brahmin warrior Paraśu Rāma (see Intr. to Section 36), the son of the Bhārgava Jama-dagni (1547) and of Reṇukā (1549). Our poets embroil Rāvaṇa as well with Paraśu Rāma. Rāvaṇa sends a demand for Paraśu Rāma's ax (1547) and is refused.

8. Rāma and Sītā return to Daśaratha's court, whence they are soon exiled. In the forest where they then take up their abode Rāma slays many demons (1557). One day Rāvaṇa transforms one of his attendants into a golden deer, which Rāma and Lakṣmaṇa pursue, leaving Sītā alone. Rāvaṇa seizes the opportunity to carry Sītā off through the sky. His flight is opposed by the aged vulture Jaṭāyu (1545, 1560) whom he fights and kills. For years Rāvaṇa keeps Sītā imprisoned in his island city of Laṅkā (1542, 1552), but our poets picture him more as a love-smitten gentleman (1542) than as a demon jailor.

9. Rāma wins various friends and allies: among them Hanumān, the monkey hero, son of the wind, who leaps from the mainland to Laṅkā and sets fire to the royal city (cf. 1552), and the monkey king Sugrīva (1554), who serves as one of Rāma's generals. A bridge is finally built

to Laṅkā, the army crosses over, and in single combat Rāma defeats and kills Rāvaṇa (1553, 1554).

10. The transformation of Rāvaṇa in classical Sanskrit from a demon to a hero deserves more research than it has had. One can trace the process at work steadily from Bhavabhūti through Murāri to Rājaśekhara. One factor making for the change was doubtless the growing popularity of the god Śiva, with whom Rāvaṇa as the great opponent of Viṣṇu-Rāma (see Intr. 6) came to be associated. The fact that Rāvaṇa was considered to be a brahmin may also have led to his favor with some of the literati. Finally, one should not exclude as a factor the sympathy which humans often develop for the underdog.

11. The other heroes referred to by our poets are dwarfed by Rāma and Rāvaṇa. One verse certainly (1556) and perhaps two (1555) are put in the mouth of the epic hero Bhīma, who swore that he would drink the blood fresh from Duṣśasana's breast in revenge for that villain's treatment of Draupadī (the daughter of the king of the Pāñcālas, 1556). In verse 1561 the irascible Paraśu Rāma challenges the god of war (Skanda or Kumāra). Verse 1559 praises an historical king's naval expedition on the Ganges. Finally, in 1558 we are shown the heroic disdain of the king of beasts.

1542. Hearing that Daśaratha's sons were on the slope of Mount Suvēla,
with half his twenty hands the king of Laṅkā gladly cleaned
his sword
and filled the four directions with the twanging of his bow;
but still the other ten were practising their skill
in tracing on his painting board the tendril lines
of dark cosmetic worn by Sītā on her breast. [MURĀRI]

1543. How can one describe that Rāvaṇa,
who—when Śiva, the foe of demons, was appeased,
for the hero, seeking a boon, had cut with willing hands
as though in play his very heads, which grew again—
was then ashamed to ask
and turned away his mouths, which argued,
each urging on the others with "You choose," "You choose."
[MURĀRI]

1544. You are but one, while here are ten together
to draw my bow whose twanging fills the heavens.

Enlist the eight protectors of the sky and Lakṣmaṇa;
then take your bow, that our fighting may be equal.

SAṄGHAŚRĪ

1545. Ho, mighty vulture, why in needless folly
do you play the moth to forest fire?
Will a dyke of sand hold back the ocean
when its waves are raised by the winds of the final day?

SAṄGHAŚRĪ

1546. When I began with Candrahāsa, my scimitar, to cut
the forest of my throats down to the very trunk
and the veins began to burst, I swear
that not a head dropped tears or failed to smile
or frowned or begged for mercy as they fell;
witness the blessed Śiva who saw all.

RĀJAŚEKHARA

1547. Though Śiva of the half-moon crown did teach you
and though you conquered earth full one and twenty times,
you, brahmin of the Bhārgavas, will yet be seen, the ax upon
your neck,
bowing with folded hands before Pulastya's son.

RĀJAŚEKHARA

1548. To whom the upholding Śiva and the rest with my bare hands,
the cutting off my heads, the throwing Indra into prison
and winning Puṣpaka were deeds of play, to me,
supported by my dauntless arms, the lord of Laṅkā,
what praise were it to bend
or break this old worm-eaten bow?

RĀJAŚEKHARA

1549. Blessed is Reṇukā,
the hero mother of the Bhārgavas,
that gave you birth to ornament the world,
who count as naught my Candrahāsa
whose angry blade has cut the head
of Indra's elephant.

RĀJAŚEKHARA

1550. When Rāma raised the bow of Śiva
the kings there present smiled.
They laughed and clapped each other with their hands
when he made to string the bow.

But when the swift young fingers strung and twanged the string,
the kings grew pale;
and when, stretched wide, the bowjoint cracked
they fainted on their thrones.

RĀJAŚEKHARA

1551. Oh earth, be firm; and serpent, hold the earth.
You, tortoise, support both earth and snake.
Elephants of the quarters, uphold all three,
for Rāvaṇa draws taut the string of Śiva's bow.

RĀJAŚEKHARA

1552. So great was Hanumān
that with his tail he turned the sun
and pierced the moon with his high diadem.
With his mane he shook the clouds
and caught the constellations in his teeth.
His single glance sufficed to cross the sea
with all its brightly laughing waves;
and everywhere he quenched the fire
of the king of Laṅkā's valor.

ABHINANDA

1553. From each arm that is cut from Rāvaṇa
the arms remaining draw the strength
and grow more proud.
From each head that is cut from Rāvaṇa
the splendor passes but to render
the remaining heads more royal.

MURĀRI

1554. "The soldiers of our army are all broken;
the officers destroyed. What use now bravery?
See where ten-headed Rāvaṇa stands near."
So speaks Sugrīva with his face all terror;
but Rāma only squints his eyes
and slowly straightens out ten arrows.

1555. A grove of *sāl* trees falls before the wind
of my swift whirling;
the rocks burst under my fingernails
as under a thunderbolt.

I take the python in my fists
and crush its head,
making its coils the watering-trench
for the tree-roots of my arms.

1556. He who dragged the daughter of Pāñcāla,
weeping, by the hair;
who tore away her robe
before the kings and elders;
he from whose breast I swore
to drink the blood like wine
has fallen in my hands, oh Kauravas.
Come save him if you can.

[BHATTA NĀRĀYAṆA]

1557. He smiles with love, his cheek reddening with his passion
as he views his lotus face reflected
in the cheek of Jānakī, more lustrous than fresh ivory;
and as he hears the uproar of the demon host
the scion of the Raghus looks to that glass again
and so binds up for battle his loosely falling hair.

[HANUMANNĀṬAKA]

1558. The lion looked with lazy-eyed disdain
upon the force of hunters and then turned back to sleep.
His lioness, all fear dispelled by her lord's valor,
deigned not to look.

MEṬHA

1559. In these battles he made it rainy weather for his foes
by the spray dashed up from his thousand golden rudders.
Yea, more than this: with sudden preparation thus appearing
with his host of ships upon the triple-flowing Ganges
he, fearless, rendered fearful the lords of heaven and hell.

NARASIṂHA

1560. Is this the winged Mount Maināka that would halt
my unimpeded passage through the sky?
But no; what force has it, that fled in fear
of being struck by the bolt of a mere Indra?
The Garuḍa? But no; both he and his master, Viṣṇu,
know me, great Rāvaṇa, for what I am.

I know! It is Jaṭāyu, who of years
has grown so old that now he yearns for death.

[HANUMANNĀTAKA]

1561. You are Śiva's son and I am but his pupil.
But what of that? My greater dedication
to the art of war has made of me your equal.
Or if you think the properties of superstrata
depend alone upon their substrates, come, Kumāra,
pick up your bow and let the question be adjudged.
1562. Whereon the scars do shine with incrustations
from bits of Indra's bolt that forthwith shattered there;
against which all the force of tusk
of Indra's elephant was but in vain;
on which hang garlands woven by
the deities presiding over Indra's garden:—
upon that breast of the hero of the world as husband
let the daughter of the earth, as a hero's Fortune, rest.

[BHAVABHŪTI]

Section 46

INSCRIPTIONAL PANEGYRICS (*PRAŚASTI*)

1. The *praśati* is a conventionalized form of panegyric which was used in the preamble of inscriptions. These inscriptions might furnish records of conquests but more often recorded land grants and donations to temples and other charities. The preamble might run to twenty or more verses, each verse usually retrieving the subject of the victor or donor by means of the relative pronoun in its various inflections. Thus, a simplified example might run, "He *whose* might brings gods and demons to fear but gives security to his subjects, *by whom* good men are rewarded and evil men held in check, *in whom* the four ends of man meet in harmony, he, X, donates this building, etc." One may observe the traditional formality of structure in most of the verses of this section.

2. The hyperboles and conceits by which victors and donors are magnified are much the same as in the panegyrics of Sections 32 and 41. The breadth of the king's conquests is indicated by the number of rivers in which the women of his troops have bathed (1563) or the distance to which his war drum is heard (1567). We have cosmological verses as in Section 41. Here again the serpent and the tortoise who support the earth suffer from the weight of the king's army (1564, 1566). We also have verses of trick praise (*vyājastuti*) as in Section 32 (1568, 1575). With only one exception the verses are written in the full *gaudī* style, which affects magniloquent compounds and mouth-filling conjunctions of consonants.

3. Most of the verses will disappoint the historian by their anonymity. It would be interesting to know the name of the great temple commemorated in 1571 and of its donor. These particulars, alas, would have been recorded only at the end of the *praśasti* and probably in prose. Again, if only we knew the identity of the kings praised in the *praśastis* of Bhavabhūti (1563–1565), and of Murāri (1566, 1574–1575), we could finally establish the dates of those poets beyond any doubt. Quite possibly the inscriptions themselves will turn up one day and solve our problems.

4. Verse 1569 refers specifically to ancestors of a king of Dhar and verse 1568 doubtless refers to the Pāla king Śrīcandra. Two verses (1572, 1573), bristling with puns, are taken not from an inscription but from Subandhu's romance, the *Vāsavadattā*.

1563. In the course of whose conquest the women of his troops
did bathe in every stream throughout the earth,
their tapering thighs being shaken both by fear and laughter
at the splashing schools of mighty fish,
streams whose waters were expressed in cupfuls
from the hollows of those women's navels
to strike against the tossing waves and make sweet sound
whereat the jungle fowl, there startled, raised their cry.

BHAVABHŪTI

1564. The exultant triumph of whose troops
shook loose the mountains which nail the earth in place,
and the serpent sinking, with heads gleaming
with jewels to the marrow now impressed,
the tortoise king was left, with bending shell
and scarce a foothold in the foul unsteady mud
at the very depth of Hades, to uphold the earth.

BHAVABHŪTI

1565. At whose battle preparation, when his armies first march forth,
they raise a dust, which mixes with the flood of water
poured from the Ganges of the gods, to make all muddy
the sun's path through the sky; until his car can barely move,
wearied by the jerking of the horses which he whips,
confounded by his wheel-spokes' sinking in that mud.

BHAVABHŪTI

1566. When that king set forth in search of conquest of the world
such was the weight of his unbridled flood of troops
that the serpent's gems were pressed within his head,
a happy chance, for thus his breath was nailed within,
and swollen up therewith he still upheld the earth.

MURĀRI

1567. In the course of whose world conquest the roar spread forth
 from many a drum to press on the horizons:
 striking the ears of jungle elephants
 deep in the thickets where the wind soughs;
 robbing of sleep the lions in their dens
 of the east and western mountains;
 reverberating from the triple peak,
 cradle of famous Laṅkā.

1568. “You have always sought for Victory, King Candra,
 and never loved me even in your sleep.”
 So spoke Fear in anger
 and passing over to the enemy,
 brought to an end King Candra’s sport of battle.

1569. Kings who painted heaven with the graceful billows of their
 fame
 whiter than the waves of Ganges as it winds about the head
 of Him who wears the moon’s rays in his diadem;
 kings of wicked skill in cutting down the valor
 of all the other princes of the earth; kings brave of arm:
 of such inspiring virtue were his ancestors,
 the rulers of the land of Dhar.

1570. The round heads of whose enemies, by his sword slain,
 fly up, and in the lunar world
 produce forthwith a panic lest this be
 an onslaught of a host of Rāhus.
 But in the house of Rāhu these same heads,
 appearing from their gems to be a million suns,
 produce the preparations for a feast.

[MURĀRI]

1571. In building of this temple to the gods
 he exhausted all the mountains, splitting up
 their piles of rock with rows of chisels.
 Then from them all he drew the wealth
 and built this towering Rohaṇa
 whose steeple bears a thousand heads,
 each brilliant with encrusted gems.

[Verses 1572, 1573 are treated in the Notes.]

1574. The gods, his suppliants, who once had sold
the rubies and such jewels of their wishing-trees
before they ripened, as if the still green fruit were emeralds,
now easily climb the branch tips which hang down,
so heavy are they with the ripened fruit;
and there they praise both day and night
this blessed king's unequaled charity. MURĀRI
1575. That king, who in the bowstring scars upon his arms
seems stained by the reproach that he has raped
the consort Fortune of all other kings,
has yet made all the world grow garrulous
with the recital of his valor, hedged in here and there
with legends told of Arjuna. MURĀRI
1576. In the sacrament of battle, where the marriage grain
was formed of pearls struck from the brow
of his foemen's elephants by blazing fire
from the swinging tusk of his maddened mount,
this king, with hand encircled by dark *darbha* grass
in the form of flashing rays from his scimitar,
with ease has married Orissa's widowed Fortune. VASUKALPA

Section 47

MOUNTAINS

1. While many an Indian has passed his life without ever seeing a mountain, India is bounded on the north by the immense Himālayas, is traversed by the wild Vindhya, and bears, set back from its southwest coast, the long, longitudinal stripe of the Western Ghats. These mountains stand as distant sentinels about the flat lands where Indian population and culture have chiefly flourished. It is thus natural that mountains should figure in Hindu cosmology and mythology rather than in the daily lives of Hindus. The poets of the following verses are more interested in the mythological associations of the mountains they write of than in what those mountains actually look like.

2. Kailāsa, one of the peaks of the Himālaya, which is said to rise as high as or higher than the sun's orbit (cf. 1581 and *Kum. Sam.* 1.16), is important as the dwelling place of Śiva and Pārvatī (1581, 1584, 1593). As is appropriate to the dwelling place of God, its ground sparkles with gems. It is flooded with light from the moon of Śiva's crown. On it grow the trees which Pārvatī has nourished and among them plays her child, Skanda, the god of war. It is said that Rāvaṇa once lifted up Kailāsa (1583) in his twenty arms (see Intr. 45, par. 5) and our poets fancifully ascribe the irregularities of its façade to markings gouged out by the gems in Rāvaṇa's armlets (1582).

3. Another mountain that also was once lifted is Mandara, again a Himālayan peak, and the same fancy of gullies' having been carved out by armlet jewels, here of Viṣṇu, is repeated (1579). It was Mandara that served as churning stick (1580) when gods and demons churned the sea (see Intr. 4, par. 11) and one of our poets supposes that its peak was ground down by that operation (1579).

4. The mountains of the Vindhya attract our poets by their connection with the wanderings of Rāma. It was on Mount Prasravaṇa that Rāma and Sītā dwelt in their exile (1585), on Mount Mālyavān that Rāma spent the first monsoon after the tragic loss of his spouse. To this day its parrots repeat the words of lamentation which their ancestors

heard from him (1586). The mountain of Krauñcāvān, near the headwaters of the Godāvarī, is also connected with the Rāma legend (1577). General descriptions of the Vindhya in connection with Rāma are found in verses 1589, 1590, 1592 by Bhavabhūti. These verses show more realism than most others of the section. Bhavabhūti came from the south and had doubtless seen the country he writes of, with its rose-apple trees (1592) and its forests sometimes completely silent and sometimes resounding with the cries of wild beasts (1590).

5. Two verses, both on the Vindhya, are without mythological reference (1587, 1588). Both speak of the Vindhya elephants. "The angry sound of horns blown by a troop of mountaineers" (1587) startles us with its vividness.

1577. This is Krauñcāvān's mountain. Its flocks of crows
are silenced by the roaring of bamboos
which sound like hooting owls in coverts where the wind sighs.
Here too are snakes who, frightened by the frantling
of stirring peacocks, twist themselves
about the trunks of aged sandal trees. [BHAVABHŪTI]

1578. These mountains made of moonstones rush
with torrents formed of liquid
which from their every part pours forth
at appearance of the lunar warmth.
Upon their highlands where the joyful peacock wakes
the [?black *koyaṣṭis*?] sitting in *nameru* trees
cry out with broken voice as deep as thunder.

1579. Mount Mandara is a joy to see,
with its shoulders wrinkled by the marks
of the projecting diamonds in the armbands
of the conqueror of demons.
Since its tip was lessened by its grinding
on the tortoise shell, we know
that before the churning of the ocean
it was higher yet than now. [MURĀRI]

1580. To think that this mountain churning-stick endured
the friction of the snake-formed churning-string,
which must have opened up the long-healed wounds
where once the mountain's wings were cut;

only thereby to raise the evil goddess Wealth,
oh wicked churning-stick, and so distress the world
by giving it a new distinction between rich and poor!

[MURĀRI]

1581. This is Mount Kailāsa, where the jeweled ground
so sparkles as to rob the trees of shadow,
but renders them their shadow once again
by their reflections in it;
where moonbeams issuing from Śiva's crown
are strong enough to place the seal of sleep
on lotuses, although the sun
has ventured close enough to touch them with his hands.

[MURĀRI]

1582. This is Kailāsa, whose cheek of stone
was marked as though with crocodile of musk
by the shining armlet gems of Rāvaṇa;
ascending to whose height the Yakṣas see
within its crystal surface the reflection
of all that happens in the lower world.

[MURĀRI]

1583. This crystal mountain, as its foothills
were squeezed of all their water
by the pressure of Rāvaṇa's twice ten encircling arms,
furnished the mountain god the pleasures
of a dais in the midst of fountains.

[MURĀRI]

1584. The trees that grow upon Kailāsa's slope,
being watered by the streams from moonstones caused to flow
by the beams of the sickle moon in Śiva's locks
and being brought to greater stature
by the kindly hands of Gaurī, flourish greatly
and take a pleasure, natural to the love one bears
to nurse's child and brother, in the childhood games of Skanda.

[MURĀRI]

1585. Well do I remember this mountain,
where at night the jewels shine so brightly
that the ravens flock together as at dawn

and with their cry frighten the owls into the darkness of the
caves;
where, when I drew away your breast cloth
and you, angry, sought to dress yourself with leaves,
the forest nymphs amused themselves
by raising up the branches of the trees beyond your reach.

[MURĀRI]

1586. This is Mount Mālyavān, where forest parrots
distress the sages even now, repeating
in words passed down for generations:
“Oh, Lakṣmaṇa, these clouds, with Sītā absent,
excite within my eyes the pangs of love;
these winds, though cool with drops of rain,
but make the longing of my heart burn fiercer.”

1587. Terrifying is this country of the Vindhya, where the paths
are brown with leaves torn from treetops by the elephants,
then chewed and dropped;
infested by wild boars,
who startle at the angry sound of horns
blown by a troop of mountaineers upon the move.

KAMALĀYUDHA

1588. This is the country of the Vindhya,
with its bamboo thickets green as parrots' wings
and its trees broken by the tusks of elephants in play;
where in bowers by the streams
the wind dispels the drops of sweat
that gather on the cheeks of mountain girls
from exercise in love.

DAKṢA

1589. Some of these hills are smooth and dark,
others abrupt with terrifying slopes,
while here and there a ridge resounds
with the rushing of its torrents.
I see the sacred pools and hermitages,
the mountains, streams, the caves and woods
of the Daṇḍaka and Vindhya land I know so well.

BHAVABHŪTI

1590. These are the borderlands of Janasthāna,
 sometimes completely silent, then resounding
 with the cry of wild beasts;
 with fire rising from the poisonous breath
 of long and fearsome serpents who lie in easy sleep;
 lands of so little water
 that in the fissures of the rocks
 lizards drink the drops of sweat
 left behind by pythons.

BHAVABHŪTI

1591. The growling of young bears in caves
 increases by reverberation;
 a cool and sharp aroma spreads from twigs of *śallaki*
 broken and strewn by elephants.

BHAVABHŪTI

1592. Here flow mountain brooks in steep cascades,
 their water clear and cool
 and sweet with pollen of the cane flowers
 where birds have gathered in intoxication;
 their many streams trip chattering
 through groves of rose-apple
 black with ripened fruit.

[BHAVABHŪTI]

1593. These foothills, which encircle the Himālaya,
 since they enclose the dwelling-place of Śiva and his spouse
 delight the eye with soft luxuriance.
 Here stand the deodars, flowing with streams of pitch
 from recent wounds received from tusks of elephants
 who run in herds against them.

Section 48

PEACE

1. The present Section takes up where Section 42 leaves off. A few verses are still concerned with the discouragements and frustrations that turn a man from this world, e.g., 1632 and the verses which speak of the difficulty of renunciation (1604, 1623, 1634, etc.). But although retirement from the world is difficult and although more people speak about it than go through with it (1610, 1614) it remains a possibility (only the bitter verse 1615 seems to deny this), and to those who persist it offers the reward of peace and an end to suffering.

2. This retirement from the world is pictured occasionally in terms of the traditional three stages of life: youth, householdership, retirement (1621 and cf. 1596). But more often it is seen as an entrancing vision of freedom, a vision without any plan of life whatever. When the poet dreams of the forest (1624, 1626, 1630) with the relief which it offers from humiliation and dependence (1594, 1598, 1606, etc.) all forms of life other than that of the hermit disappear from view. The forest is a beautiful place (1595); the hermit need no longer beg his food (1598, 1602, 1616, etc.); his companions are the innocent and fearless birds and beasts (1595, 1598, 1630).

3. What holds the poet back from his vision of freedom is chiefly the *viṣayas*: objects of sense or sensual pleasures, and a large number of verses are devoted to their condemnation. They offer us nothing but so much more karma to be paid for in the future (1637). Sensual pleasure satisfies indeed only the senses and these are a pack of rogues whom old age soon drives into impotence. Old age will soon take away our pleasures in any event (1619, 1622, 1623, etc.), so why not steal a march on time by renouncing them with manly independence (1617)?

4. As the strongest of man's sensual attachments, women are denounced with heavy scorn. They are a thicket of poisonous vines from which the peace-seeker must escape (1597), and he who has conquered their wiles turns upon them a tongue of jeering hatred (1599, 1620). In many cases one may doubt the sincerity of the poet. It is not so

much that he wishes to escape sensual pleasures as that he cannot have them. One poet admits that he would be happy to spend his life fondling the breasts of a lovely mistress: either that, or to spend it meditating on the highest brahma (1601). Verse 1605 is similar. In other words, if fair damsels are unavailable, brahma is the answer.

5. Actually the verses of this section that deal with women are not about real women at all. Real women are as much hurt by humiliation and discouragement as men. What the poets are speaking of is rather their own frustrated desires. Only verse 1631 seems to refer to escape from an external situation, namely the unbearable responsibilities of a family life.

6. The modern reader, if I may judge him by myself, will find the selfishness of many of these verses unpalatable. The peace-seeker is so occupied with his own frustrations that he has little time to observe the sufferings of others. There are, however, some exceptions. Verse 1596 makes forgiving one's enemies a necessary condition to the winning of peace. Verse 1629 speaks of compassion and doing good to others, while the allegory of 1618 is as unselfish and noble a reaction to suffering as one will readily find. Also beautiful is verse 1613, addressed to the Ganges, with its hypnotic series of epithets followed by a continuous and passionate repetition of the pronoun referring to that holy stream.

7. A large number (27) of the verses of the section are drawn from an older anthology, which has come down to us in a form ascribed to Śilhana. For the literary-historical problem of Śilhana's anthology see the General Introduction.

1594. That one should pass his days in independence,
 should eat without mean begging and dwell among the pure;
 that his scholarship should bear as single fruit
 of its difficult attainment peace:—
 my mind has thought this over,
 and though slow to move, has thought for many an hour
 and I cannot say how great must be the pains
 from which such fair result ensues.

1595. With margins trampled by the feet of deer,
 with greensward and cascades,
 with trees that wave in breezes
 speckled with dancing flowers,

with echoes of the varied voice
of joyful flights of birds:—
In whose heart do the hermit groves
not rouse delight? GUṆĀKARABHADRA [ŚILHAṆA COLLECTION]

1596. Rich are they who can fulfill
the hope of suppliants,
do kindness to their enemies,
master the scriptures,
and retire to the forest. [ŚILHAṆA COLLECTION]

1597. They are not struck by the shafts of the wicked,
they alone are wise, they know calm happiness,
who leave the thicket of poison creepers, women,
and dwell in hermit forests where the fruit is peace.
[ŚILHAṆA COLLECTION]

1598. The woods are free to every man
with bark for clothes, leaves for covering
and trees to sleep beneath.
There too are roots to still his hunger
and mountain streams to quench his thirst.
For playmates are the simple deer and birds for friends,
while at night the moon suffices for a lamp.
And yet—will wonders never cease—
poor fools still beg. [ŚILHAṆA COLLECTION]

1599. Gone are the days, my pretty, when your glance,
crooked with love, swift and black
as a wavelet of the Jumna, could defeat me.
Know that my heart has grown now
as hard as the back of an old tortoise.
Come, Miss Persistence, do not waste your time.
[VALLAṆA? ŚILHAṆA COLLECTION]

1600. Mother Age, though soon you'll bring my death,
my heart is satisfied that you have come.
Out upon youth, that reed whose joints are broken
in running after pleasures, and whose removal
is but the sign, old dame, for you to come.

1601. Either, turning my whole attention to an angry mistress,
 I would linger, savoring delight
 in toying with her full and comely breasts;
 or, sitting by the Ganges on a sacred strew
 of eight dark blades of *darbha* grass, would meditate
 with mind in trance upon the highest brahma. JÑĀNĀNANTA

1602. That you look not upon the faces of the rich
 nor speak false words of flattery,
 neither hear their haughty words
 nor hasten back in hope,
 but eat fresh grass betimes
 and when sleep comes, sleep sweetly:—
 tell me where and what ascetic practices
 you did, oh antelope, for this. [ŚILHAṆA COLLECTION]

1603. When I think how I have known
 parties where the lyre was heard
 and the heavenly voice of poets,
 and when I think of anguish
 and of partings from my friends;
 rejoicing for a moment, then despairing,
 I know not what to call the world:
 whether made of nectar or of poison.

1604. Those whose minds are purified
 by discrimination born of knowledge of the soul
 do what is hard to do, when quite without desire
 they give up wealth though it stand ready to their use.
 I neither have nor have had wealth nor have I expectation
 of gaining it and yet cannot renounce
 possessions which I own no more
 than in desiring them. [ŚILHAṆA COLLECTION]

1605. I pray that I may have before me songsters,
 beside me tasteful poets from the South
 and behind me girls whose graceful bracelets
 jingle as they wave the flywhisk.

If this should be, be greedy, heart,
to taste the world.
If it, however, should not be,
then enter highest brahma.

UTPALARĀJA [BHARTRĦARI COLLECTION]

1606. Let be a kingdom of the earth with all its cares,
I value not, oh Lord, an universal empire at a straw.
My heart turns rather to the hills and woods
where herds of antelopes lie down in fearless sleep.

[ŚILHAṆA COLLECTION]

1607. The objects of the senses give us pleasure
only so long as folly fills the heart.
In discriminating minds of those
who know the truth, no link connects
possessions, objects of the senses, pleasure.

[ŚILHAṆA COLLECTION]

1608. Truly fair women are objects of delight
and truly wealth is fair;
but life is as crooked and as quickly gone
as the glance of a tipsy girl.

1609. Out on those hermits with bodies shriveled up like worms,
great with their magic powers but who have rendered barren
the life of peace and sit within the prison of their pains!
Instead, I praise the wise man who finds the taste the same
of vegetables dropped as alms within his hands
and of the honey of a young girl's face.

[VALLAṆA, ŚILHAṆA COLLECTION]

1610. Sense objects are repulsive, the body loathsome, life is short;
one meets with friends as with wayfarers on a road
only to part again. One should leave this worthless world
to the condemnation it deserves.
Such thoughts are common on the lips of men,
but are in the hearts of only few, the pure of soul.

BHARTRĦARI [ŚILHAṆA COLLECTION]

1611. When I lived in ignorance
 born of love's astigmatism,
 I thought a woman was the world.
 But now that I have used the salve
 of clear discrimination,
 my sight is straight and sees the world as brahma.
 [BHARTRHARI COLLECTION, ŚILHAṆA COLLECTION]

1612. Good mother Wealth, love some one else;
 set not your heart on me.
 Those who yearn for pleasures are your servants,
 not those without desire.
 For now I would live on barley grits
 gathered as alms and purified
 by the plate from which I eat them,
 of quickly sewn *palāśa* leaves.
 [LAKṢMĪDHARA, ŚILHAṆA COLLECTION]

1613. Oh festival flag of true religion, crowning wreath of God,
 wife of Ocean, daughter of Jahnu, Ganges, I pray to you:
 may my breath escape me as I lie upon your shore,
 rocked by you, my eyes on you, holding in my heart your holy
 name. VĀKKŪṬA? [LAKṢMĪDHARA?]

1614. We should give up present pleasures,
 for they are fickle as a lightning flash,
 giving us back to darkness when they end,
 and receive instead the faultless joy of peace.
 The voice is clear, the words are fine;
 we, though, are shameless and have them not at heart,
 but only say them over like a parrot. [ŚILHAṆA COLLECTION]

1615. He has crossed all rivers of desire
 and contemned all pain.
 With grief at parting from his joys assuaged
 and impure thoughts removed,
 he has reached happiness at last and with closed eyes
 attains complete contentment. Who?
 Why, a fat old corpse in a graveyard.

1616. Gladly would I wear a patchwork made of broken leaves
and dwelling in the forest, keep myself alive
on water that brings joy because it is not begged.
But what I cannot do is speak, with failing limbs,
trembling and fearful, holding in my pain,
that humble, shameful sentence, “Give.” [ŚILHAṆA COLLECTION]

1617. Of necessity the pleasures of the senses leave,
though they have been with us for many a year.
What difference is in the manner of the parting
that men will not abandon them themselves?
When pleasures leave without our will
the heart is sorely grieved;
but when we leave them on our own
we gain the lasting joy of peace.
[BHARTRHARI COLLECTION, ŚILHAṆA COLLECTION]

1618. How should there be so great reward
for us who undergo so little pain?—
for we, the trees, who ornament the woods,
are often burned by fire; but then our smoke
gives substance to the clouds, those friends of Ocean,
who nourish with their water all the world
without a thought of payment.

1619. Here stands the face, but where the honey of the lower lip?
Where now the sidelong glances, the tender conversation,
the eyebrow curved like Cupid’s bow?
This is its joke on those made blind by passion,
as it sits, a trap for folly, on the friar’s staff:
a skull, laughing with grinning teeth and with the soughing wind.

1620. This foolish girl still casts her eye upon me ceaselessly,
an eye as dark and lovely as a waterlily petal.
What does she hope to win? My folly now is gone
and extinguished is the flame stirred up by Cupid’s shafts.
Yet she, poor piece of baggage, still keeps on. [JÑĀNAŚIVA?]

1621. Happy are they who pass childhood, youth and age
gamboling in the dirt, in sensual pleasures and in peace;
playing ever in a lap
of mother, of lotus-eyed enchantress and of holy rivers,
where in each several case they drink their fill
of breast, of lower lip, of stream.
1622. The river Time flows near us,
bringing every terror as its banks,
the days and nights, keep falling in.
Those who fall therewith can find
no foothold nor return. Yet, of the mighty
what is this daze that lets them sit so unconcerned?
[Verse 1623 is treated in the Notes.]
1624. The sky for garment, my hollow hand for cup,
deer for my companions, meditation for my sleep,
the earth for couch and roots for food:—
When will this, my fondest heart's desire, be fulfilled
to set the crown upon my happiness? [ŚILHAṆA COLLECTION]
1625. The glories of our youth
are fleeting as autumn clouds.
The pleasures of our senses
please at first but pain us in the end. [BHĀRAVĪ]
1626. Greetings, oh antelopes,
and blessings on your every tree, oh forest.
May all go well with you, oh rivers, sandbanks, rocks.
My heart has managed to escape at last
its most unhappy prison and yearns to have of you
a long acquaintance. [LAKṢMĪDHARA, ŚILHAṆA COLLECTION]
1627. If others should be pleased to speak me ill,
I have won a favor without cost.
Those who seek glory, in order to please others
more often spend their hard-earned cash.
[JÑĀNĀṆKUŚA, ŚILHAṆA COLLECTION]
1628. A dog will gnaw at a human bone,
and though it be wormy, covered with spittle, stinking,
repulsive and even void of meat,
he delights in its incomparable taste.

If even Indra should come by,
 the dog would look upon him with suspicion,
 for one who is low does not consider
 that what he has may not be worth the having.

[ŚŪLA? ŚILHAṆA COLLECTION, BHARTṚHARI COLLECTION]

1629. Can that be judgment where compassion plays no part,
 or that be the way if we help not others on it?
 Can that be law where we injure still our fellows,
 or that be sacred knowledge which leads us not to peace?

[ŚILHAṆA COLLECTION]

1630. Will those happy days come ever when cross-legged
 on a rock of the Himālayas by the Ganges
 by continuous meditation upon brahma I shall enter
 the trance of yoga; when old and fearless deer shall come
 to scratch their horns against my limbs?

[KṚṢṆA? ŚILHAṆA COLLECTION]

1631. If I assumed this family out of love
 and then cherished and protected it until this day,
 it has now become a wet cloth clinging to my body
 which I would leave but which I cannot doff.

1632. I have borne much, but yet with no forbearance;
 have renounced the joys of home, but not because they palled.
 I have suffered pain from cold winds and from heat,
 but never used that pain that aids the soul.
 I have meditated day and night—on wealth
 and not upon that other, lasting truth.
 I have performed all things the saints perform,
 but have been cheated of all saintly fruit. [ŚILHAṆA COLLECTION]

1633. My food is alms, my dwelling place the corner of a temple,
 my couch the earth, my retinue comprised in this my body.
 For clothes I wear a patchwork sewn of ancient rags,
 and yet, alas, my thoughts leave not the pleasures of the senses.
 [ŚILHAṆA COLLECTION, BHARTṚHARI COLLECTION]

- 1634.** The body is but the product of semen and of blood,
 which then becomes a meal for death, a dwelling place for
 suffering,
 a tavern for disease. A man may know all this
 and yet, perforce, from lack of judgment,
 drowning in the sea of ignorance,
 he yearns for love, for sons, for women and for land.

[ŚILHAṆA COLLECTION]

- 1635.** Since this pile of elements
 was not before nor will ever be again,
 but knows the form of body only in a middle state,
 we may see that union comes from elsewhere
 and separation from within.
 What foundation is there then for love;
 what basis then for grief? BHARTṚHARI [ŚILHAṆA COLLECTION]

- 1636.** The jackals, birds and dogs are robbing you
 and all about are insects and the worms.
 You've been cheated sadly not to see your substance
 turned by all creatures to such good account, oh corpse.

KEŚAṬA

- 1637.** These rogues, the senses, seeking to please themselves,
 cozen a man with hope of pleasure
 to enjoy their objects of delight.
 In the end, when they have gained their purpose,
 they lose all interest and leave their man
 in the power of fate with one more bill to pay.

DAŚARATHA [ŚILHAṆA COLLECTION]

Section 49

MISCELLANEOUS

1. The anthologist has gathered in this Section a number of verses which he must have kept adding to his collection from time to time. There is very little system to the additions, verses on the same subject being scattered rather than gathered together. One observes some effort to intercalate the additions of the second edition (*K*) among additions of the first edition (*N*) that are appropriate or similar. Thus, of verses dealing with the lady separated from her lover (*virahinī*), 1649 and 1691 are additions of *N*. In the second edition we find a verse on much the same subject as 1649 placed just before it (1648). Two verses from the same play as 1691 and dealing with the same situation are inserted on either side (1690, 1692). But this principle is not rigidly adhered to and one imagines that other factors, such as the crowding of the margin of the author's manuscript, may have occasioned the present position of many stanzas.

2. The Section begins with two stanzas addressed to the composite deity Harihara (i.e., Viṣṇu-Śiva), who is not referred to elsewhere in the anthology. Curiously, evidence for this compromise between the two great gods of Hinduism is found several centuries earlier in southeast Asia than in the Indian homeland. For the iconography one may compare the handsome Cambodian image of the seventh century reproduced by Coomaraswamy (fig. 333) and by Rowland (pl. 156a). Composite images are not found in India until the tenth century, only shortly before the time of our anthologist. The Śiva half of the image was white, the Viṣṇu half dark blue or black; the head-dress combined the conical mass of Śiva's locks with the diadem of Viṣṇu. These details are referred to in our stanzas (1638, 1639).

3. In the selections which follow we are given examples of most of the types of verse to which separate sections have already been assigned. Absent are only the great gods and the seasons other than spring (1678, 1679). We are given a number of verses on love: on the shyness of its first blossoming (1654, 1665), the delights of its enjoyment (1641, 1651)

and on the griefs of its interruption by absence or interference (1648, 1649, 1678, 1690–1692). Some of these verses are excellent. Verse 1641 expresses charmingly a lover's access of joy as he hears his approaching mistress. In 1693 we have an invitation to sin, which, if its morals are not above reproach, is intellectually impeccable. On the other hand, married love and faith are sincerely expressed by the simple lines of 1648. Finally, the power of love is portrayed as repulsively as is possible in 1696.

4. Of other types, the allegorical epigram is well represented (1643, 1647, 1657, 1660, 1672, 1689). The last of these, though it may be misunderstood (see notes), deserves high praise. Of characterizations (see Section 35) we have a verse on the torrents of the upper Narmadā (1656), on a useless bull (1683), and Subandhu's famous verse on a charging lion (1655). Flattery of kings (1644, 1663), discouragement (1667, 1676, 1681), peace (1645, 1686, 1697), and substantiations (1662, cf. Section 40) each have one or more examples.

5. In addition to types which have been met with before, the present section contains a large number of *nīti* stanzas, that is, gnomic verses teaching some point of worldly wisdom. Actually, a few such verses have been contained in the preceding sections, but only where they qualified under some other rubric, such as good men, bad men, etc., as well. Several of the *nīti* stanzas of this section are drawn from the *Hitopadeśa*, among them two of the best (1670, 1687). The wisdom offered is sometimes what we should call moral (1666), sometimes what we should call cynical (1658), but in either case it is usually good advice expressed in a minimum of words. Two interesting verses are directed against fatalism (1671, 1673). Of a different type is verse 1685, a pleasing reflection of the Indian love of children.

6. On the whole the poetic level of the section is high, but the general effect is spoiled when one reads the section straight through. One must jump too rapidly from one sentiment to another. An observation of this defect will lead one to take with some seriousness the Indian division of poetry according to the sentiments.

1638. May you be united by that united body,
like the sky half covered by white autumn cloud,
of Viṣṇu of all forms and Śiva, lord of all,
two mountains, of collyrium and ice.

1639. I praise that body of divergent attributes,
crowned half by matted locks and half by diadem,

bearing both moonbeams and a wreath of heavenly flowers,
dreadful both with skull-staff and with discus
and mounted on giant ox and giant bird:
the body joined of Viṣṇu and of Śiva,
white as smiling jasmine and dark blue as sapphire.

[RAJAŚEKHARA?]

1640. Be not so proud, dear friend, that on your cheek
the ornament was painted by your lover's hand.
Another woman might have had the same
had the trembling of the hand not interfered. [KEŚAṬA?]

1641. Leave your fears, oh heart, and be at ease again.
Arrived is your dear medicine
against the wounds of Cupid's darts.
As she nears, the jingling ever grows
of bracelets shaken by her playful hand
in driving off the bees that fly to her sweet breath. [GONANDA]

1642. When after many days my love returned,
he talked of foreign lands for half the night;
then while still I feigned coy anger
the East, as if a rival wife,
turned angry red in earnest.

[Verses 1643, 1644 are treated in the Notes.]

1645. Even respected judgment fails,
the mind stumbles, wisdom is destroyed
and a man's firmness crumbles, when the heart
is poisoned by the pleasures of the senses.

1646. Before a king, in the presence of the learned,
and when meeting with a noblewoman for the noble act of love,
the heart is overcome with nervousness
and the most eloquent grows timid. [THE HITOPADEŚA]

1647. Oh flame-tree, even when you come in fruit,
what use is that to the hungry parrot?
What benefit can dependents gain
from a miser even though he may be rich?

1648. Though dwelling here, I still am yours
and you, though there, are mine;
for they, dear husband, whose hearts are joined,
not they whose bodies only join,
are truly joined.
1649. The astrologers with looking at the sky,
with counting up the digits of the moon
and adding up the shadow on the gnomon,
get nothing but the pain of broken fingers.
That night will be the lucky one, that day propitious,
that will be the moment of good fortune,
when my love, who wanders now I know not where,
shall rise on the horizon of my eyes.
[VIDYĀNANDA? VASUDHARA?]
1650. You are the source of these offenses,
which, being proud, she will not bear;
and so she has forbid your going to her house.
Now if you go, she'll tie you in her girdle strings
and, striking you with the lily from her ear,
will cast you at her feet,
at which sole place of refuge I fear you'll linger long.
1651. I know that she is proud and that I've done offense,
but when I stand again within her courtyard
so great an agitation will affect her
as to drive away her anger, so great indeed
that with her limbs on fire and weakened by their trembling,
she will forget the girdle and the lily of her ear;
she will forget herself; and this attack of pride will end.
"A TURKISH KING AND KING BHOJA" (fanciful ascription),
[CHITTAPA AND VASUṂDHARA?]
1652. At his very birth the crowd of women who had come
for the immediate celebration fell in love
with the sweet beauty of his form and, thence inferring
that his handsomeness in youth would put to shame
the faces of all other men, did grieve at heart
that they had missed the fortune of being born his age.

VALLAṆA

1653. "Makes me catch my breath; hurts my lower lip
and raises a blush upon my skin."
"You've met a gentleman from town?"
"No, no, my dear, I meant the winter wind." [DHARMADĀSA]
1654. The shy half glance, the sending of the go-between,
the joy and love that rises at the words
"We'll meet today; if not today, tomorrow."
Then when they meet, the sudden kisses and embracing:—
such is the fruit of love, the real bliss;
the rest we have in common with the beasts.
1655. See where the lion runs. Now high, now low,
his body bends with hindpart overtaking breast,
his tail raised stiff along his back
and barely curling at the tip.
The cavern of his mouth spreads wide with pointed teeth;
his mane is bristling, he pricks his ears;
ferocious is his whole appearance,
as he leaps at the bull elephant. [SUBANDHU]
1656. These currents of the Narmadā,
breaking through the Vindhya and so deep
they reach to the lower world, bring terror.
They easily uproot, then cause to dance,
strike together, dash apart, set onward, leave and take,
swallow within their waves, then shiver and shake
the trees that stood upon their bank.
1657. With breezes cooled by spray, with sweet-sounding flight of
geese,
with blossoming lotuses and waters pure,
the lotus pond brought joy to all the world.
Then, later, when it saw its outward wealth was gone,
it gave its very bones to beggars in the guise
of lotus stems as white as the new moon [BHAVYA?]
1658. There is no way to satisfy
everyone on earth;
so always see to your own good.
What harm if others talk?
[Verse 1659 is treated in the Notes.]

1660. The young bee, who once
 drank from the calyx of the lotus,
 now yearns for the *bakula* bud.
 Ah, black honey-gatherer, where is truth?
1661. Oh traveler, we give no shelter now
 to travelers in this town.
 One night, a young man came and laid him down to sleep
 upon our marriage stage,
 who began in a low voice a song, but at the sound of clouds
 remembered her that he had left behind.
 He then did that, for which the people here
 expect a bolt to fall upon their heads.
1662. The bird that is happy with his mate in sunlight,
 when parted for the night cannot endure
 the rays of the cool moon. Everything
 is grievous to him whose heart holds grief. [BHĀRAVĪ]
- [Verse 1663 is treated in the Notes.]
1664. Your breasts, oh daughter of a jungle chief,
 with their brown slopes and nipples black
 as unripe nuts of ebony,
 are worthy to detain the fondling hand
 of the young Pulinda hunter. The tribe of elephants,
 humbly seeking that their lives be spared,
 implores you therefore not to cover them
 with breastcloth made of leaves. [VALLAṆA]
1665. In shame she turns away her face,
 thinking that everybody knows,
 and when she sees two people talking,
 thinks they talk of her.
 When her companions smile at her,
 the embarrassment increases.
 My love is ever in alarm
 from the fears within her heart. [ŚRĪ HARṢA-DEVA]
1666. In all he does, whether good or bad,
 a wise man should consider the effect.
 Deeds done too quickly ripen into thorns
 that pierce the heart till death. [BHARTṚHARI COLLECTION]

1667. The rains bring mud, the autumn days bring heat;
 in winter we are cold and in the frosts afflicted by the wind;
 spring serves to disconcert the mind and summer's sun is fierce.
 [?People are happy thinking time is time,
 but tell me] what is pleasing about time?

1668. The power of youth is a darkness
 that obscures young men's sight.
 It is not dispelled by the luster of gems
 nor removed by the rays of the sun.

1669. You're too hasty in your whims! What would you do,
 throwing lotus seed into the pond?
 Oh foolish lass! In this age there is no gratitude;
 just wait and see, the pond will soon outshine your face.

1670. One who is dear, though he do an unkindness
 will still be dear.
 Though fire has burned up the household wealth,
 does one give up fire? [THE HITOPADEŚA]

1671. Poor Śukra is half blind. The sun has a crippled child.
 Rāhu has lost his limbs and the moon is ever waning.
 But here are men, not knowing that these too
 but suffer the results of their own deeds,
 who blame their own misfortunes on the planets.

1672. If a gem that is worthy of a golden setting
 is set instead in tin,
 it cries not neither does it run away;
 but it brings the jeweler to blame.
 [PAÑCATANTRA, HITOPADEŚA]

1673. We praise the gods, but they are in the power of fate;
 so fate deserves our praise. But fate can only give
 the invariable fruit of any given deed.
 If fruit is bound to deed, what use the gods and fate?
 Give all your praise to virtuous deeds, for over them
 not even fate has power. [BHARTṚHARI COLLECTION]

1674. If you quarrel with a common man
 you destroy your reputation.
 If you make of him your friend,
 you undermine your virtue.
 A man of judgment, looking to both sides,
 annihilates the fellow simply by neglect. [BHĀRAVI]
1675. Oh goddess Greed, praise be to you!
 Well have you done your job;
 since it was you who dwarfed the form
 of Viṣṇu who was Endless.
1676. Some have left
 and others are about to leave;
 so why should we be sorry
 that we too must go?
 And yet our hearts are sad
 that on this mighty road
 the friends we meet can set
 no place to meet again.
1677. So long can he stay on the road of virtue,
 so long is a man the master of his senses
 and feels shame and keeps good manners:—
 as graceful women do not pierce his heart
 with their arrow glances, feathered with black lashes,
 shot from the drawn eyebrow sidelong past the ear.
 [BHARTṚHARI COLLECTION]
1678. If while her husband is on the way, his loving wife,
 pining in his absence, should abandon life,
 whose then would be the sin?
 As the traveler turns this over in his heart, the cuckoo
 from the treetop calls aloud, "'Tis yours, 'tis yours."
1679. The king there saw a garden where the sky was hid
 by the rain of pollen shaken from the vines
 that bent beneath their weight of opening buds;
 a hall of public audience for royal Spring,
 a sacrificial chamber for the god of love,
 a pavilioned well, most perfect, for the thirsty bees.

1680. You may always use two medicines
to soothe the fire of love:
a sip of honey from a young girl's lip
and a pinch or two of her breast.
1681. A man may know the remedy,
but if he has not money, what's the use?
He is like one sitting without a goad
on the head of a must elephant.
1682. What woman does not know
that if she merely looks at me
I become as if struck dumb;
yet each and every one is jealous of me.
I cannot cut myself in two
and offer up my body like a betel nut.
Truly, dear friend, I must have seen the moon
on the unlucky fourth.
1683. Every day with hoof or horn he strikes some traveler.
His skill at trampling down the crops is known to all the town.
He will not bear the yoke but just lies down and will not move.
I'd rather have an empty barn than this mean bull.
1684. When a pond is overflowed
a storm-drain offers cure.
A heart, when choked with grief,
is kept from bursting by laments. [BHAVABHŪTI]
1685. Away with sandalwood and worthless nectar!
The moon is out; and lotus roots have lost the wager.
I know nothing on earth that can compare
to the dust upon a young son's body.
1686. The wise man, considering that youth is fleeting,
that the body soon is forfeited and wealth soon gone,
lays up no deeds which, while they furnish pleasure here,
will ripen into bitter fruit in future lives.

1687. He that ever looks below
 will feel that he is great;
 while those that cast their eyes above
 are always poor. [THE HITOPADEŚA]

1688. He speaks a lie
 who speaks of darkness coming from the moon,
 of stinking odor coming from a lotus,
 or of reproaches coming from a noble man.

1689. The hermit had brought up an elephant calf
 with handfuls of top stems of wild rice
 and given him the milk left over from his offering
 in a cup of lotus leaves to drink.
 At the calf full grown, about whose cheek
 the intoxicated bees collect to drink
 the ichor of an elephant in rut,
 that hermit from a distance now looks on
 with yearning not unmixed with fear. [MUKTĀPĪḌA? MANOKA?]

1690. These characters which drops of sweat have marred,
 their frames uneven from the trembling of the hand,
 do from a slight examination of their shape
 inform my heart somewhat.
 Then by the charming wording and the repetitions
 and by the final sentence left unsaid
 they clearly tell the amorous confusion
 of the long-lashed maid by whom they were composed.
 RĀJAŚEKHARA

1691. That it is written on soft palmleaf,
 that it is sealed in thick sandal paste
 with the impression of her breast,
 and that the whole is bound by strings of lotus stem,
 show this to be an amorous missive
 fallen from some lady's hand. RĀJAŚEKHARA

1692. This lotus stem she must have worn as bracelet;
 these flowers must have decked her ear;

hers was this breastcloth made of plantain leaves,
to which the fever of her love has been as if transferred.

RĀJASĒKHARA

1693. The month of May is sweet;
the forest lonely; you are young;
and I am well equipped
and of the age when love is strong.
So go your way, my sweet,
or stay with me a while.
The tattletales already have
the evidence they need.

VALLAṆA

1694. Were not a drop of doctrine from the Moon of Sages,
better than a flood of cooling moonlight,
mixed within the vessel of its thought,
how would this heart find happiness
and, though it stood within a cold Himālayan cave,
how would it endure the unendurable
fire of separation from its love?

DHARMAKĪRTI

1695. The vainglory
that each man bears within his soul
is heavier
than Viṣṇu with all his thousand of illusions.

1696. An old dog, thin and purblind, lame and deaf,
docked of tail and famished, a potsherd round his neck,
with stinking mange and a body full of worms,
will still go running for a bitch. You see
how love will strike a creature when he's down.

[BHARTṚHARI COLLECTION]

1697. Many are seen to cross [?by their strength and practice]
on this deep lake, the heart, wherein they hold so much desire.
But few are they who dive within, distinguishing what's there,
and, holding long their breath, succeed in getting it.

PAṆḌITA JÑĀNAŚRĪ

Section 50

PRAISE OF POETS

1. Such verses of the final Section as we can place in their original settings come either from the prologues of plays or from introductory verses to other works.

2. It is a convention of the Sanskrit theater that the stage-manager should appear in the prologue and inform the audience of the name and authorship of the play about to be performed. In this connection a few verses in praise of the author are appropriate. Among the older playwrights such verses were always modest. Even as late as Murāri one finds a verse (1702) whose modesty leaves nothing to be desired. In the prologues to Rājaśekhara's plays we find high praise of the author (1700, 1719), but Rājaśekhara is careful to attribute these verses to others, to 'an astrologer' or to 'the dean of the literary society' and it may well be that friends of the poet would furnish such verses for a play, much as an author's friends and admirers write prefaces and forewords to modern books. But with others, for example Vallaṇa (1703-1705, 1784), one suspects that the praise, which is fulsome, is self-generated.

3. The introductory verses to Bāṇa's *Harṣacarita* and to similar works proceed by a different convention. Here the author speaks of the virtues of former authors in order to express his diffidence of undertaking the work in hand. The author thus anticipates criticism and by his modesty would deprecate it.

4. Finally, a few of the following verses, which one cannot place, seem to fall under neither of these conventions, but to be spontaneous expressions of one man's admiration for another. Perhaps the finest of these is Abhinanda's praise of Rājaśekhara (1714), where one may note how the epithets increase in emotional intensity, referring successively to the social, artistic, and ethical merits of the poet and culminating on a personal note that is rare in Sanskrit literature.

5. The praise of poets is for the most part in very general terms, which agree with the definitions of the nature of poetry given by the critics. Thus, the master poet produces nectar by his perfect suiting

of word to meaning (1715, 1724, 1726). With this one may compare Mammaṭa's definition: "poetry is the faultless (choice of) word and meaning, possessed of special virtues and sometimes without trope (*adoṣau śabdārthau saguṇau kvacid analaṃkṛtī*).” Poets are praised for their rendering of the *rasas*, sentiments or flavors, especially the *rasas* of love and pity (1703, 1716, 1724, 1734). Viśvanātha was later to define poetry as "a flavored sentence (*vākyam rasātmakam kāvyam*).” Kālidāsa is praised for his use of simile (1709) and for the simplicity of his style (1736), recalling the emphasis which the older critics like Daṇḍin had laid on figures of speech and their preference for the Vaidarbhī style. Verse 1708 would have the poet use nothing but words and senses that are clear to everyone. The style that was popular in our anthologist's time, however, was no longer simple. What is more, it consciously aimed at achieving effects through suggestion rather than by straight description. Verses 1704, 1705, 1715 praise suggestiveness in poetry quite after the fashion of Ānandavardhana's maxim "suggestion is the soul of poetry (*kāvyaśyātmā dhvaniḥ*).”

6. The poets most frequently mentioned in these verses have held their fame to the present day and their works may still be read: Vālmīki, Vyāsa, Kālidāsa, Bhāravi, Subandhu, Bāṇa, Bhavabhūti. Of those less often mentioned some have escaped the ravages of time: Āryaśūra, Murāri, Āḍhyarāja if this name refers to King Harṣa, Pravarasena. Kumāradāsa has been retrieved only recently after centuries of obscurity. Other poets here praised are known to us only from quotations in anthologies. Such has been the fate of the ancient poet Bhartṛmeṭha or Bhartṛmeṇṭha and of almost all the poets of the Pāla Empire, among whom may be counted Śatānanda ('my father' 1699), Vāgura, Yogeśvara, Keśata, Vallāṇa, and probably Dharmāśoka.

7. Of special interest are the verses of Dharmakīrti and Bhavabhūti, two of India's most original writers, which speak of the scorn and lack of understanding which the writings of those authors found among contemporaries. To such disappointment Dharmakīrti replies with bitterness (1726, 1729), Bhavabhūti with the unreasoning hope of a romantic (1731). If the souls of men could enjoy their posthumous fame the one would now see his works admired even far beyond India, the other would see his romantic hope fulfilled.

1698. We adore Subandhu, and who does not feel love
for the author of the Raghuvamśa?

We take pleasure in the poet Pāṇini
 and Haricandra charms the heart.
 Śūra's speech is pure and Bhāravi's is beautiful by nature.
 But it is Bhavabhūti who produces
 a delight within our hearts that cannot be described.

1699. My father was unique in that his work
 took for its subject what had not before been treated.
 Vāgura was well versed in the path of speech
 trod by former master poets.
 Yogeśvara knew how to make words blossom
 when he wrote of the Revā and the Vindhya,
 of Pulindra and of Pāmara girls,
 and of a message carried by the monsoon wind. ABHINANDA

1700. Would you drink elixir with your ear
 or fashion phrases which the wise approve;
 would you reach the height of learning
 or the farther shore of the stream of sentiments;
 would you eat the sweetest fruit that the tree of life can give?
 Then, brother, hear the nectar-dripping speech
 of the poet Rājaśekhara.

ŚAṂKARAVARMAN [AS QUOTED BY RĀJAŚEKHARA]

1701. Many have worshiped the muse of speech, but truly
 the bard Murāri, who studied long and hard
 within his teacher's house, knows the Musaeon essence.
 The soldier apes of Rāma crossed the sea,
 but it is the churning-mountain, whose mighty frame
 stretched down to Hades, that knows the sea's full depth.
 MURĀRI?

1702. These phrases of Murāri are like a trough beside a well;
 the well: the nectar of Valmiki's verse,
 deep and delicious from its praise
 of a dynasty so brilliant as was Rāma's. MURĀRI

1703. Out upon those literary styles
 that pain one with exertion!
 Out on fruitless speech, in which does not appear
 the nectareous delight produced by Vallāṇa;

whose verses are a dancing ground for sentiments of love,
a moonrise for the high tide of our tears,
a cause of pride's annihilation
in all his literary rivals.

VALLAṆA

1704. How should young ears that have been led astray
by flattering shallowness
respect that art of poetry that would put
in every word the substance of the universe?
How should the mine of gems, the ocean,
whose majesty was such that Mount Maināka
submerged within its smallest fish's mouth,
be plumbed by those whose great deed was no more
than fathoming a puddle by the road?

VALLAṆA

1705. What delights is when the soul of what one says
appears not in the words themselves
but in the way the words are put together;
this, rather than a flavor that is obvious;
just as a woman's breast excites us
when but a glimpse of it is seen
as her silken garment flutters in the wind;
this, rather than the breast laid bare.

VALLAṆA

[Verse 1706 is treated in the Notes.]

1707. To have produced a Rape of Sītā
when the Dynasty of Raghu stood before,
one must have been Kumāradāsa
or else been Rāvaṇa.

1708. Your words are such that there is none
but lies in the common road of thought,
nor do you take a word in another sense
than what runs on the highway of our speech.
How different is the frigidly contrived
and arbitrary joining of the word and sense
by which these other cursed poets
exhaust our minds.

1709. Supreme stands Kālidāsa,
 an ornament for the throats of poets,
 who, having reaped the field of simile
 with the sickle of his mind,
 has left all other poets to glean.

[Verses 1710, 1712 are treated in the Notes.]

1711. The fame of Pravarasena,
 bright as a lily,
 has crossed the ocean by a bridge
 as did Rāma's troop of apes.

BĀṆA

1713. Kālidāsa and the rest were poets,
 poets too are we;
 a mountain and an atom
 are both substances.

[KṚṢṆABHAṬṬA]

1714. Source of good companionship, storehouse of fine conversation,
 magic charm for winning women's hearts,
 wave of the lake of love, lover of fine speech;
 sole abode of beauty, repertoire of gentle song,
 sea of firmness, tree upon the hill of justice,
 Rājaśekhara, my friend!
 Now I have seen you, I depart well blessed.

[ABHINANDA]

1715. When a special nectar, made up of the workings
 of word and meaning, with its delightful current bathes
 the minds of men of taste, we have true poetry;
 but the finest subtlety therein
 is that which bursts upon our inner sense
 although not designated by the words.

[HṚṢĪKEŚA?]

[Verses 1716, 1717 are treated in the Notes.]

1718. The words of a good poet
 even before one proves their excellence
 pour sweetness in the ear.
 A jasmine garland
 attracts the eye
 before one knows its scent.

SUBANDHU

1719. A poet in ancient times rose from an anthill,
who later came to earth as Bhartṛmēṭha;
again he appeared in guise of Bhavabhūti,
and, as Rājaśekhara, lives now.

RĀJAŚEKHARA

[Verse 1720 is treated in the Notes.]

1721. What is that which as it is pressed
deeper within the hearts of men
stops their head from shaking more:
is it the poem of a poet
or is it a bowman's shaft?

TĀMARASA

1722. It took me a long time
to fathom, as it were,
the deep, sweet flood
of Kālidāsa's muse.

1723. One man is able to compose a verse,
another has the gift of hearing;
your intellect excites our admiration
by its being blessed both ways.
A meeting of extraordinary virtues
is seldom present in a single substance;
one sort of stone produces gold,
another serves to test it.

1724. In skillful usage and in learning,
in excellence of sense in every word,
in clarity and depth, in forming sentences
that furnish sentiment;
in the full development, unknown to other poets,
of meaning and of word:—
if you should ask for my opinion,
the poet Amarasiṃha is supreme.

ŚĀLIKA

[Verse 1725 is treated in the Notes.]

1726. Valmiki dammed the sea with rocks
put into place by monkeys,
and Vyāsa filled it with the arrows shot by Pārtha;
yet neither is suspected of hyperbole.

On the other hand, I weigh both word and sense
and yet the public sneers and scorns my work.
Oh Reputation, I salute thee!

DHARMAKĪRTI

1727. Alas that Dakṣa, the crest jewel of poets,
did never see King Utpalarāja, lover of the muses,
for thus the wealth of that Mount Rohaṇa to suppliants
was held in vain, in that he could not purchase
the lovely poems of Dakṣa as gems to grace his ear. DAKṢA

1728. In proportion to his knowledge
does the affection of a man's heart
open to the words of a master poet
and to eternal God.

1729. No one rides before, no one comes behind
and the path bears no fresh prints.
How now, am I alone? Ah yes, I see:
the path which the ancients opened up by now is overgrown
and the other, that broad and easy road, I've surely left.

THE VENERABLE DHARMAKĪRTI

1730. One who fails to take to wife such learning
as may be worthy of his family, and thereby
does not beget that noble child, Resplendence,
or then who fails with gentle love to give that child
in marriage to one who seeks her, deserves our scorn
if to himself he should apply the name of man.

BHARTṚHARI

1731. Those who scorn me in this world
have doubtless special wisdom,
so my writings are not made for them;
but are rather with the thought that some day will be born,
since time is endless and the world is wide,
one whose nature is the same as mine.

[BHAVABHŪTI]

1732. A treasury of learning, a noble house of endless fame,
an unstained mirror for reflecting the biography of kings,
a tree of paradise upon whose branches grow

the jeweled vines of excellence in all the arts :
depth of nature and victory over all
is what is given in that single word, 'a poet.'

1733. That path where Bāṇa once had daily passed
and which again was found by Bhavabhūti;
which came to be well worn by Kamalāyudha
and long was used by Keśaṭa;
the dust of which was honored by the touch
of Śrī Vākpatirāja:
by grace of God that path still opens
to a certain man of genius.

YOGEŚVARA?

[Verse 1734 is treated in the Notes.]

1735. By the works of Āḍhyarāja, if but remembered
as they lie within the heart,
my tongue is as it were drawn back
nor dares to utter my own poetry.

BĀṆA

1736. Valmiki's muse is sealed; who would now praise
the works of Vyāsa? And scorn is heaped on Bhāravi.
If the student has but heard the poetry of Dharmāśoka,
a source of dharma turned to flower ornament upon his ear,
why even tell him then about the blessed
hereditary master of Vaidarbhī style?

DHARMĀŚOKA

1737. As long as the left side of Śiva's body
is graced with woman's breast,
as long as Viṣṇu's arms are busy
in clasping Lakṣmī's neck;
as long as Brahmā's hands keep moving
to the accents of his Vedic hymns:
so long may last the verses of good poets,
sweet potion for the conchshell of the ear!

[RĀJAŚEKHARA]

1738. Vidyākara has built a treasury of well-turned verse,
verse hard to come by, of those poets who,
having like gods descended for a while as mortals,
together with their fame have gone to dwell in heaven.
May it serve to ornament the throats of all good men.

[VIDYĀKARA]

Here ends the Treasury of Well-Turned Verse.

ABBREVIATIONS AND REFERENCES
CORRECTIONS, ALTERNATIVE READINGS,
AND EMENDATIONS
NOTES

ABBREVIATIONS AND REFERENCES

Where a work has been listed in the References of the Text Volume, I have, with few exceptions, maintained the abbreviation used there. In general, Western-language works are listed by author, Sanskrit works by title. The chief exceptions to this practice are those Sanskrit works whose title might have led to ambiguity; thus, the works of Bhāmaha, Rudraṭa, and Mammaṭa are referred to by author.

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Amś., *Amaruśataka*. Unless otherwise specified, reff. are to the edition with the commentary of Arjunavarmadeva, *KM.* 18, Bombay, 1889. Reff. to Jivānanda's text (which differs considerably) are to *Kāvyaśaṃgrahaḥ*, dvitīyo bhāgaḥ, śrīJivānandaVidyāsāgaraBhaṭṭācāryyeṇa viracitayā vyākhyayā samālaṃkṛtaḥ, third ed., Calcutta, 1888.

Anr., *Anargharāghava* of Murāri. I have used two editions, which are essentially the same with regard to text but which bear different commentaries: (1) with the commentary of Rucipati, ed. by Pt. Durgāprasād and V. L. Paṇṣīkar, *KM.* 5, fifth ed., Bombay, 1937; (2) with the commentary of Jivānanda Vidyāsāgara, third ed., Calcutta, Vācaspatya Press, 1936. Jivānanda's commentary, though modern, is the better of the two.

AnSS., *Ānandāśrama Sanskrit Series*, Poona.

Any., *Anyoktimuktāvalī* of Haṃsavijayagaṇi, ed. by Pt. Kedārnāth and V. L. Paṇṣīkar, *KM.* 88, Bombay, 1907.

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- Jivānanda Vidyasāgara, see *Amś.*, *Anr.*, and *Vid.*
- J.I.Soc.Or.Art*, *Journal of the Indian Society of Oriental Art*, Calcutta.
- Jñānaśrīmitra*, *Jñānaśrīmitranibandhāvalī*, Tibetan Sanskrit Works Series Volume 5, Patna, 1959.
- JOIBar.*, *Journal of the Oriental Institute of Baroda*, Baroda.
- K*, Rājguru codex of *SRK.*, described in Text Volume, pp. xviii ff.
- KA.*, *Kāvyaḍārśa* of Daṇḍin, ed. by Vidyabhusana Pt. Rangacharya Raddi Shastri, Government Oriental Series, Class A, No. 4, Bhandarkar Oriental Research Institute, Poona, 1938.
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- Kane, P. V., see *Sd.*
- Kāś.*, The *Kāśikā* [of Vāmana and Jayāditya], ed. by Pt. Ananta Sastri Phadake, Kashi Sanskrit Series 37, Benares, 1931.
- Kāv.*, *Kāvyamīmāṃsā* of Rājaśekhara. Unless otherwise specified reff. are to the ed. of C. D. Dalal, Gaekwad's Oriental Series No. 1, Baroda, 1916. Also used: third ed., revised by Ramaswami Sastri Siromani, Baroda, 1934; and *Kāvyamīmāṃsā* with Hindi translation by Pt. Kedārnāth Śarma Sārasvat, Bihār Rāṣṭrabhāṣā Pariṣad, Patna, 1954.

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- Kauṭilya, see *Arth.*
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Kāvya-prakāśa, see Mammata.
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KHV., *Viveka* on Hemacandra's *Kāvyaṇuśāsana*. Reff. are to vol. I of ed. by Rasiklal C. Parikh, Sri Mahavira Jaina Vidyalaya, Bombay, 1938.
Kir. Arj., *Kirātārjunīyam* mahākaviśrīBhāravipraṇītam . . . Mallinātha-sūriviracitayā . . . vyākhyayā . . . samudbhāsitam, ed. Gurunātha Vidyānidhi Bhaṭṭācāryya, fourth printing, Calcutta, Janakīnāth Kābya-tīrtha and Bros., 1342 [A.D. 1936].
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Kuṭṭ., *Kuṭṭanīmatam Kāvyaṃ*, ed. by Pt. Madhusudan Kaul, Bibliotheca Indica, Calcutta, 1944.

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- K.Z., *Kuhns Zeitschrift* = *Zeitschrift für vergleichende Sprachforschung*, Göttingen.
- Lakṣmīdhara, see *Saundarya*.
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- Mah.*, *Mahāvīracharita of Bhavabhūti* with the commentary of Virarāghava, ed. T. V. Ratnam Aiyar and S. Rangachariar, fourth ed., Bombay, *NSP.*, 1926.
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- M.W.*, *A Sanskrit-English Dictionary* by Sir Monier Monier-Williams, Oxford, 1899.
- N, Palmleaf codex of *SRK.*, described in Text Volume, pp. xvi ff.

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- Pad. Pur.*, *The Padma Purāṇa*, 4 vol., *AnSS.*, Poona, 1893–1894.
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- Rām. N.W.*, *The Rāmāyaṇa* of Vālmiki, North-Western Recension, 7 vols., ed. by Bhagavad Datta, Lahore, 1927–1947.
- Rāmacandra*, see *Bh.*
- Rasagaṅgādhara* of Jagannātha, *KM.* 12, second revised ed., Bombay, *NSP.*, 1894.
- Rati.*, *Ratirahasyam* [of Kokkoka] śrīmatKāñcīnāthakṛta *Dīpakākhyaṇā* vyākhyayā samudbhāsitam, ed. by Ghilaḍiyālopa Sadānandaśāstrī, Bombay Sanskrit Press, n.d.
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- Rucipati, see *Anr.*
- Rudraṭa, The *Kāvyaḷaṅkāra* of Rudraṭa, *KM.* 2, Bombay, 1886.
- RV.*, *The Hymns of the Rig-veda* . . . reprinted from the editio princeps. By F. Max Müller, 2 vols., London, 1873.
- S.*, *Saduktikarṇāmṛta* of Śrīdharadāsa, ed. by Pt. Rāmāvatāra Śarma and Dr. Har Dutt Sharma, Punjab Oriental Series 15, Lahore, 1933. When necessary to distinguish, this edition is denoted by S_3 ; S_1 and S_2 denote Aufrecht's transcripts described in Text Volume, p. xxi.
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- Saundarya*, *Saundaryalaharī* . . . śrīLakṣmīdhara-vyākhyā-samalaṁkṛtā, ed. by Pt. N. N. Swami Ghanapathi, third ed., University of Mysore, Mysore, 1953. See also Brown.
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Abbreviations and References

- Siddh. Kaum.*, The *Siddhāntakaumudī* [of Bhaṭṭoji Dikṣita] with the *Tattva-bodhinī* commentary of Jñānendra Sarasvatī and the *Subodhinī* commentary of Jayakṛṣṇa, ed. by Paṇṣīkar, seventh ed., Bombay, *NSP.*, 1933.
- Śiś. Vadh.*, *Śiśupālavadha* of Māgha, Kashi Sanskrit Series 69, Benares, 1929.
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- Sm.*, *Siddhāntamuktāvalī*; śrīViśvanāthaPañcānanaBhaṭṭācārya-viracita-*Kārikāvalī-Muktāvalī* . . . , second ed., Kashi Sanskrit Series 6, Benares, 1951.
- Smk.* The *Sūktimuktāvalī* of Bhagadatta Jalhaṇa, Gaekwad's Oriental Series 82, Baroda, 1938.
- Śp.*, The *Paddhati* of Śārṅgadhara, ed. by Peter Peterson, Bombay Sanskrit Series 37, Bombay, 1888.
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- Srb.* *Subhāṣitaratnabhaṇḍāgāra*, enlarged and re-edited by Nārāyaṇ Rām Āchārya, eighth ed., Bombay, *NSP.*, 1952.
- SRK.*, [Text Volume, viz.] The *Subhāṣitaratnakoṣa*, *HOS.* 42, Cambridge, Mass., 1957.
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Vārt., *Vārttika* on Pāṇini as printed in *Siddh. Kaum.*
Vāyu Purāṇa, *AnSS.* 49, Poona, 1905.
Vid., *Viddhaśālabhaṅjikā* mahākavi-Rājaśekhara-viracitā, ed. by Jivānanda Vidyāsāgara, second ed., Calcutta, 1883. Ref. is also made to the commentary of Nārāyaṇa Dikṣita printed in the ed. of Bhāskar Rāmchandra Arte, Poona, Arya-bhushana Press, 1886.
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Yājñavalkyasmṛti with the commentary *Mītākṣharā* of Vijñāneshvara, ed. by Bapu Shastri Moghe, third ed., Bombay, 1892.
Yaśodhara, see *Kām Sūt.*
Yule-Cordier, *The Book of Ser Marco Polo*, tr. and ed. with notes by Sir Henry Yule, third ed., revised by Henri Cordier, 2 vols., London, 1926.

CORRECTIONS, ALTERNATIVE READINGS, AND EMENDATIONS OF THE TEXT

The readings in the right-hand column furnish the text as translated. For a general statement concerning the nature of the alterations see Preface; for detailed justification see notes on the verses in question.

<i>Verse number and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
11d	sumaṭaḥ	subhaṭaḥ
13a	agharavīthī	adharavīthī
20c	vitatimadhurāntaḥpratigati-	vitatam adharāntaḥ prati gati-
25a	mālita-	mālitaḥ
25b	sphurjallāñcana	sphurjatkāñcana
28a	āmghri	āmghri (= ānghri)
29b	prabhṛtayaḥ	prakṛtayaḥ
30a	giro	guror
31b	nidrātisphurad	vidrāti sphurad
39a	phaṇāpīṭha	phaṇāpīḍa
40d	adhaṃ	aghaṃ
42a	kapālāvali	kapālāvali-
52b	sārdhendur	sārkendur
54b	netiprasiddhā	nātiprasiddhā
54c	rakṣati	vakṣyati (or, rakṣyati)
	śiṣyate	'śiṣyate
54d	syati	'tsyati
57d	śūnyakṣaṇa	śūnyekṣaṇa
58a	vārendu	bārendu
58c	agniskhalad	agni skhalad
	giritvaṅgad	giri tvaṅgad
	mauli-	mauli
58d	āmśuniryan	āmśu niryan
	rucirasaj	ruci rasaj
66b	umaya	ubhaya
88c	lajjitamasau	lajjitarasair
91a	svecchāramyaṃ	svecchārambhaṃ
95a	āsr̥kkaṇo	ā sr̥kkaṇo

Corrections and Alternative Readings

Verse number

<i>and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
97a	sraja	srajaṃ
102b	pāṇisthāya . . . kaṇṭhe	kaṇṭhasthāya . . . pāṇau
117c	pratirodhinindad	pratirodhi nindad-
120d	jalamayastambhas	jalamayaḥ stambhas
125b	aṃśaṃ	aṃse
125d	ālambya	ālingya (?)
142b	abhyarṇaśrīr	sauvarṇaśrīr
167c	prathimasucchāyā	prathimasu cchāyā
173c	sāṃpratamayām	saṃpravasatām (?)
176b	vyāmaṃ	śyāmaṃ
185b	sthitinām	śikhānām
	sphuṭati	sphurati
216b	śravantīm	sravantīm
217c	kundalatānta	kandalakānta
226b	pāṇḍuratata	pāṇḍuratara
230b	bandhyāḥ	vallyaḥ
235c	tadibhīvo	taditīvo
237d	talabhuvaḥ	taṭabhuvaḥ
242a	chatrāvalambi vimalo	chatrāvalambivimalo
256b	paryanya	parjanya
261d	pratyudāste	pratyupāste
280c	babhru bahiḥ	babhrubahiḥ
281a	śakyāvatārāḥ	śaṅkyāvatārāḥ
288a	dūrāpāya	pūrāpāya
290a	vigalajjala	vigalajjala
301a	pratāṅkā	kṣatāṅkā (?)
309c	sacakitā vāra	sacakitāvāra
309d	dūrottānā	dūrotthānā
310c	pātrikṛtāṃ	pātrikṛtāḥ
334b	'vyaktas	vyaktas
334d	pañcamalayaḥ	pañcamakalaḥ
336d	pratijanam	prati janam
352b	sajjac	majjac
353b	lihan	likhan
357c	vaijātya	vaiyātya
372b	saṃdhiviramaḍ	saṃdhi viramaḍ
415a	bhavagabhīraṃ	tava gabhīraṃ
419d	vaidarbhyam	vaidagdhyam
469d	yātā	jātā
501d	premapramādāspadam	premapramādātpadam
504c	racitomaya	racitobhaya

Corrections and Alternative Readings

Verse number

<i>and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
509b	nijamujalate	nijabhujalate
510c	vaidarmā	vaidarbhā
564c	tapam	trapam
575a	pāṇḍa	pāṇḍu
582b	muñcitanu	muñci tanu
604d	nirikṣyā	nirikṣā
606b	kṛīḍā durodarapaṇaḥ	kṛīḍādurodarapaṇaḥ
610c	bhujalatikāgāḍhā	bhujalatikā gāḍhā
617a	ruci vibhinne	rucivibhinne
620d	maṇḍalāni	maṇḍanāni
636a	dr̥ṣṭādr̥ṣṭiḥ	dr̥ṣṭā dr̥ṣṭiḥ
637a	aviśadās	aviśadās
638c	cakṣuḥ	cetaḥ
642b	viśadam	viśadam
644b	sahasā	sahate
645d	mānaparigrahaḥ parikare	mānaparigrahe parikaraḥ
649c	ghṛtamadhumaya tvan	ghṛtamadhumayatvan
659b	śarale	sarale
676d	pratirodhinirbharatara	pratirodhi nirbharatara
685b	pratyūṣi	pratyēṣi
714b	api	ayi
754b	praścyotad	pracyotad
764c	sayyānīśītha	śayyā nīśītha
766b	snigdhāhlādi madāndham	snigdhāhlādimadāndham
778d	opakṛcchro	opajapyo
787a	brasyad	braśyad
834c	kasmai	kasmāt
834d	saṃbhrama	vibhrama
850b	ksāmā, kim ityuktibbiḥ	ksāmā kim, atyuktibbhiḥ
858d	vakṣaḥ	cakṣuḥ
862c	otsalitayā	occhalitayā
875c	prasannanalinā	prasannamalinā
876b	saṃpannaspandanai	saṃpannaḥ syandanai
880b	ghaṭṭāṅkam	ghaṭīṭāṅkam
882a	dharma	gharma
883b	śironikuñcita	śiro nikuñcita
885c	kulābalāṃ	kulācalāṃ
886a	niṣyanda	niṣpanda
886d	oddhāntaiḥ	odvāntaiḥ
887b	kulayati	kalayati
887c	śocyante	rocyante

Corrections and Alternative Readings

<i>Verse number and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
890a	pihita-	pihito
890c	saḍatkārād	sa ḍatkārād
920a	sparsi	sparsa
927d	ālohitās	āloḍitās
932c	kalaṅkaḥ stoka	kalaṅkastoka
951b	prāsādāddṛka	prāsādāṭṭaka
965a	samyak	samyag
965d	sātkṛtya	jhātkṛtya
973a	tārātuṣāra	tārās tuṣāra
975c	tuna	tanu
992a	dhvāntānila	dhvāntānīva
1043a	madoṣmā	madoṣṇā
1045b	mādyatyatrabhramu	mādyatyabhramu
1054a	vārtām	vārtāḥ
1059b	luṭhanād asmin	luṭhanād yasmin
1060b	hatvainam	hatvaikam
1061d	vidadhate	pidadhate
1065c	sa imam nrjaḥ	[corrupt]
1074d	dagdha	mugdha
1078b	lakṣmyā	lakṣmīm
1106a	bhavakāṣṭhamayī	bhava kāṣṭhamayī
1108b	drāghīyaḥ pracalatara	drāghīyaḥpracalatara
1114b	antaritā	antaritāḥ
1115ab	karīṇām vipakṣadānam	karīṇām upekṣya dānam
1131c	bhūṣa[ḥ]	bhūṣa[ṇaḥ]
1137d	hutāsanaḥ	hutāsanam
1141b	kliṣṭā	kliṣyat
1146a	cūḍa	cūta
1158c	vipakvasākrama	vipakṣam ākrama
1168c	pravartita	vivartita
1171a	patac-	patac
1175d	ārame na	ārameṇa (?)
1180b	salavāḥ	śalabhāḥ
	māmahokṣāḥ	'mī mahokṣāḥ
1182a	saṃtatikṣaṇam	saṃtatī kṣaṇam
1187c	durlakṣa	durlakṣya
1192b	vipulatvam	vipulatvag
1196c	jaganty asyā	jagad yasyā
1200b	dukūla	kukūla
1203bc	bc	cb
1203d	kiṃ nāma	kiṃ vā na

Corrections and Alternative Readings

Verse number

<i>and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
1211b	anto'rṇavam	anyārṇavam
1214d	anupadi	anupadhi
1226c	ātita	ānīta
1229b	tāpaṃ tiṣṭhanti vātape	svayaṃ tiṣṭhanti cātape
1234a	hi	'pi
1247c	bhavatām	bhavatād
1247d	visūtrayatu	visūtrayati
1262ab	paśyantām sa śrīyā medhyate khalu	paśyaitat sa śrīyā modate khalah
1279a	śuddhamatau vārya	śuddhamatāv ārya
1308d	prāṇāhutir	prātarhutir (?)
1314a	vatsa viphalam	vastrarucirān
1315d	śrāṇe	glāne
1323b	tathā 'pi	tathā hi
1328c	idam ahi[bhra]mitaṃ paca-	idam [ave]hi mitampaca-
1335d	śrīḥ	strī
1346d	amuṣyasamudra	amuṣya samudra
1351d	vidhau vada	vidhau vada
1352b	puruṣaṃ	paruṣaṃ
	gām api	gopatim (?)
1353d	padabhraṃ[śe]tānām	pada[pra]bhraṣṭānām
1355b	niśāsu	niśāsv a-
1361d	javāṅkuram	yavāṅkuram
1364c	cakra	vaktra
1366c	tvam apavāsitaṃ	tvam upavāsitaṃ
1367a	mūrdhenduh	mūrdhnenduh
1378c	āghāram	ādhāram
1388b	tatpārijātasrajām	te pārijātasrajaḥ
1388c	cāpsaraḥpariṣadā te	vāpsarobhir abhitas te
1388d	duḥsahaḥ	duḥśravaḥ
1396a	vasanty	ca santv
1396b	atrabhavatī	atra bhavati
1401a	pītisāram	pītimānam
1403d	praṇayiniśūnye	praṇayinī śūnye
1409c	mukho	sukho
1412a	kaunti	kaundi
1415a	mandodvṛntaiḥ	mandoddhūtaiḥ
1416a	karnakajagad	karnaka jagad
1416b	laṅgima	laṅghima
1425a	ghārā	dhārā
1431c	muktarāvarṇa	muktakāparṇa (?)

Corrections and Alternative Readings

Verse number

<i>and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
1443a	mā	sā
1444c	[lāni]	[tāni]
1458b	syandate	spandate
1464d	prekṣyante	prekṣante
1466d	yad dhārā	yad dvārā
1467c	draviṇakaṇa	draviṇamada
1468c	khedo nāsmīn	khedo asmin (?)
1476c	guṇavatyah	guṇavadbhyah
1482b	manaḥ samihita	manaḥsamihita
1484a	viśasa	viśama
1496a	kapālebhyo	kapālair yo
1498a	kliṣṭe'rtha	kliṣṭe'rthi
1522d	śaralam	saralam
1530b	agrapūtini	ugrapūtini
1531b	viśaṃkaṭair	viśaṃkaṭair
1534b	bhṛti	bhṛta
1536d	vasā vāsa	vasāvāsa
1537b	pucchāgra	pucchāgraiḥ
1541b	sallari	śallaki
1549c	dhāmā	dhāro
1551c	rāmaḥ karotu	devaḥ karoti
1552c	'mbunidher	'mbunidhir
1553b	adhikamadhika	adhikamadhikaṃ
1566d	prāṇaḥ * *	prāṇ[oddhat]aḥ
1568c	śriyā	bhiyā
1571c	arthibhyo vasu varṣatā	sarvebhyo vasu karṣatā
1576c	yuddhotsavai	yuddhotsave
1577d	rohaṇa	rohiṇa
1578a	prasphurat	prasphurat-
1578d	śyāmām eva gabhīra	śyāmā meghagabhīra
	skandanti	krandanti
1579b	valimayai ratnair	valimayair aṅgair
1579c	kṣīnoru	prakṣīna
1585c	patrāṇi	patrāṇi te
1587a	mṛṣṭaiḥ	bhraṣṭaiḥ
1587b	bhīṣayante 'grakuṇḥjaiḥ	sarvato bhīṣayante
1590b	duragā	bhujagā
1593c	vyāvallad	vyāvalgad
1600c	[pūrvam]	[purnam]
1607b	sphurati tāvad	sphurati yāvad
1616b	prāṇāvabandha	prāṇānubandha

Corrections and Alternative Readings

Verse number

<i>and line</i>	<i>Reading of Text Volume</i>	<i>Translator's reading</i>
1617d	tyaktvā	tyaktā
1636c	opakārānno	opakārāṃ no
1638c	sthasita	sthaḡita
1639a	yad baddhordhvajaṭaṃ	yad baddhārdhajaṭaṃ
	yad asthimukuṭaṃ	yad ardhamukuṭaṃ
1693c	vrajatvambā	vraja tvaṃ vā
1697b	svasārābhyāṃ ābhyāṃ	svasārābhyāsābhyāṃ (?)
1700a	saṃmatāṃ	saṃmatā
1702c	nipātā	nipāna
1704d	āvamā	ādhamā
1711b	kusumo	kumudo
1731d	lakṣmīḡ	pṛthvī
1732d	saśabdo	sa śabdo
1734c	rasabhāḡastimita	rasabhāḡaḡ stimita
1736c	bhūpa	bhūta
1739a	mosaṃ	doṣaṃ (?)

NOTES

1. (b) Lit., 'best throat ornaments of the discerning.' The poems of the anthology ornament the throat (i.e., are sweet-sounding when recited) as a necklace ornaments the neck; *kaṇṭha* has both meanings; so also in 1709. (c) *ākampakāni*: For nodding the head in wonder or admiration see 52, 137, 438, 514 and *Ratn.* 2.15. The gesture arises from the nod of assent; cf. *Kuṭṭ.* 792: *abhyupapattyavabodhakamastakacalanam*, just as the gesture of anger (e.g., *Sd.* 3.156, *Harṣ.* p. 9, line 11) arises from the head-shaking of denial (cf. 587, 637, and Yaśodhara on *Kām.Sūt.* 3.2.18: *na jñānāmīti tīryakśīraścālanena prativacanam yojayet*. Sanskrit uses the same verbs, *kamp* and *cal* for both gestures, as will be seen by examining the passages referred to. Actually, nodding and shaking the head are not so different in India as they are in Europe. The Indian expresses assent by an oblique rather than a vertical motion of the head. (cd) *mahākavīnām*: The repetition of *kavī* is in bad taste. One may also object to the construction of the whole verse. Strictly speaking, *manoharāṇi* etc. is predicate to the subject of a relative clause (with *yāni* omitted), viz. *nānākavīndravacanāni*, and *teṣām* begins a new clause. This is good conversational Sanskrit, but a *subhāṣita* should be more tightly constructed. 2. Punning verse: "May the victorious (Buddha) be your aid, in whom neither the Māras nor the breasts of Māra's women caused agitation; this although they possessed flashing scimitars in their upraised arms [or, possessed bright nipples on breast-globes reaching to their armpits], wore armor on their torso [or, had breasts that were tightly bound (by bodices)], were passionate, marked with wounds [viz. warrior wounds or lovers' nail wounds, cf. Intr. 19, par. 7 ff.], were destructive of the hearts of their opponents, and were hard; although their battle array could be seen spread out in the sky [or, although the weight of their limbs (i.e., their heavy limbs) could be seen from their clothing's having slipped aside], and although they were led by Kāma [or, were champions in (making) love]." AŚVAGHOṢA?? The verse is not found in Aśvaghoṣa's extant works and is unlike him in style. (d) The Māras are often spoken of in the plural, like the devils of Christian mythology, while the singular is used to refer to their leader. 3. (ab) The conceit is a common one; cf. 43 and note. (d) *stāt*: benedictive imperative (the so-called future imperative) of *as*. 4. (b) For Śiva's burning of Love, cf. Intr. 4, par. 12. (d) *arkabandhu*: the Buddha, cf. *A.K.* 1.1.15. 6. (c) *bhiduro*: The word is derived by *Pāṇ.* 3.2.162 and has active, intransitive

and passive meanings, viz. 'breaking,' and 'broken.' Cf. Lakṣmidhara on *Saundarya* 80: *karmakartari kuraj ity atra kartary api kurac / Rakṣitas tu karmaṇi kartari ca kuraj iti vyācaṣṭe*. By Rakṣita I suppose he refers to Maitreya Rakṣita, the author of the *Dhātupradīpa*, a commentary on the *Dhātupāṭha*. *Bhidura* here, as in 17 and 1656, has active meaning. Possibly it bears the further, specific connotation of *vajra*, the breaker par excellence, cf. *bhiduradhara* in *Subhāṣitasamgraha*, p. 31, line 9, and note. (c) *kandu*: apparently a frying-pan or skillet, for it was used to parch grain and to fry pancakes (cf. quotations in *P.W.* and in Ratnachandraji's *Dictionary of Ardhmagadhi*), not 'an oven' (*M.W.*). The bulbs, or perhaps the seeds, of life, are the *saṃskāras*, tendencies or patterns inherited from our former lives. These cook or ripen (Sanskrit uses the same word, *pac*, for both processes) under the influence of desire ('proud Love'); cf. Vedānta Deśika on Yamuna's *Gītāsamgraha* vs. 1, *kandabhūtarāganivṛtīyā tanmūlakrodhādīsamastadoṣanivṛtīḥ* (*Bhg. GPP.* I, p. 19, line 2 from bottom). 7. The Buddha's virtues are likened to the paraphernalia of a royal consecration. The connection of the plantain or banana flower with consecration is new to me. For the pearl necklace, cf. *Rām.* 6. 128. 77-78. (b) *śamasarītpurotsalacchīkarāḥ*: lit., '(rays) wherein the (cooling) spray-drops have risen from the overflow of his lake of peace.' The forms *utsalat* and *utsalita* are used in our mss. more than once for *ucchalat* and *ucchalita*; cf. 14, 862c, 1118a, 1734. (c) *jagatī*, fem. = *jagat*. 8. (d) *śaḍabhiṣṇakalpaviṭapī*: lit., 'a wishing-tree for the six *abhiṣṇās*,' that is to say, a tree from which one may gather whatever one wishes of the six superhuman insights or powers. For the list of these, see Edgerton's *BHSD.*, s.v. *abhiṣṇā*. They are distinct from, but are here supposed to be the reward of, the six perfections (*pāramitās*) which are listed by name in the verse. 9. Note the contrast between *abalā* and *sabalam*, and between the side-long glances, which cost at least some effort, and the motionless eyebrow of the Buddha. (b) Lit., 'granted that we may be persons, all of whose different sorts of manifestations of the sentiment of surprise are hidden.' (d) *stambhāya naḥ kevalam*: 'is simply for our amazement,' leaves us nothing but amazement, i.e., with no presence of mind to cover it up.

10. (d) For the myth see Intr. 4, par. 12. 11. As against Thomas, *samaya* means moment, *mārasubhaṭa* (so read) means the soldier, *Māra*. The whole is as much as to say that the devil fears his own shadow, and the poet may mean no more. But we can read deeper if we wish. The Buddha purveys no amulets. He shows us simply what we are, and when we see our lusts and hatreds we may shun them. 12. Constr. 'May the garland of flowers, opened by the kisses of the swarm of bees, who are beautiful with their (own) flowers . . . point to your good.' The verse is difficult. In translating, I have added a few words ('little,' 'of their own,' 'real,' 'below') to make clear what I think is the intention, namely that the pollen on the feet of the bees is likened to new or unusual (*apūrva*) flowers swaying on graceful stems. I

have taken *śriyaḥ* as gen. sg. agreeing with *nivāhasya*; formally, it could equally well be acc. pl., object of *āśliṣyan*, but in that case *nija* in *a* would be left without antecedent. The verse may contain double meanings, but those suggested by *T* are not persuasive. *Kusumāñjali* (*d*), if it refers also to a book (so *T*), cannot refer to the only *Kusumāñjali* of which we know, Udayana's, since that is markedly anti-Buddhist. 13. There is no elephant (pace *T*) or comparison with one here. (a) *adharavūthīkrama* (so read): 'by the path of his lower lip.' 14. (a) *utsalat*: cf. 7b, note. (b) 'brought fair women to old age': a reference to the Buddha's abandonment of his family. 15. (a) *svarnāthadeha*: the thousand eyes are placed all over Indra's body but are all directed to the Buddha's feet in humble adoration. *T* errs in his reference to *svarnātha* gods; there is only one *svarnātha*, 'lord of heaven,' viz. Indra. For blue waterlilies as a stock metaphor for eyes see Intr. 16, par. 2. (b) *parisphuṭa*: possibly the word may here mean 'bright,' but I prefer to take the Buddhist Sanskrit meaning 'full,' see Edgerton, *BHSD*. The garland of waterlilies is full, filled with blossoms, by the eyes. (c) *pallava*: here not the hem of a garment (*T*) but the spreading foliage of rays. (d) *cīvara*: 'monk's robe.' The gems, one may suppose, are rubies, whose luster might well be thought to produce the red-yellow robe of the Buddhist monk. 16. Punning verse: "What can you alone accomplish, flower-weaponed god, toward ending my meditation? Even if all your flower-arrows were well-shafted [or, even if all the gods (*suparvāṇaḥ*) possessed flower-arrows], what could they do?' That teacher, who with words such as these made them (viz., the gods) armed with flowers [or, who made them (gods or arrows) armed with good intentions], may he, conqueror of the Māras of the ten directions, grant you a weapon." 17. The figure of speech is contradiction (*virodha*). The day-lotus and the moon are stock metaphors for a beautiful face, but a day-lotus does not show its face in moonlight, nor does moonlight have scent. So the face of Padmapāṇi cannot be a day-lotus or the moon. However, it does keep the bees awake, as does the day-lotus, and it does delight the *cakoras*, who feed on moonbeams (see Intr. 29, par. 3). (a) *jyotsnāpaṭapāṭala*: lit., '(a rain consisting of) masses of moonbeam cloths (i.e., layers).' (c) *madhūdrāṇām*: = *madhūdrāṇām*, 'bees.' *bhidura*: cf. 6c, note. 19. (a) 'unwavering because of its great speed': a churning stick, to which motion is imparted by drawing on a rope coiled about the middle of the stick, wobbles at slow speed but becomes steady, like a top, as the speed increases. For the myth of the churning of the sea and the recovery therefrom of the moon see Intr. 4, par. 11, and for Mandara, Intr. 47, par. 3. (c) *potalaka*: see Intr. to present Section.

20. (cd) The reading is obscure. I read *īṣadvitatam adharāntaḥ prati gati-praṇālībhīḥ*. The verse then agrees perfectly with the miniature reproduced by Foucher, pl. IV, fig. 4. The reason for the expression *īṣadvitata*, 'barely, very slightly, stretched open,' appears from the descriptions of Lokanātha's

donation in the *Sādhana-mālā*, e.g., p. 40: *tadadhaḥ samāropitordhvamukham* . . . *sūcīmukhaṃ tarpayantam*, ‘satisfying the thirst of a needle-mouthed ghost . . . who stretches up his mouth before him.’ The chief torment of ghosts (*pretāḥ*) is that they cannot drink. The opening of their mouths is as small as a needle; cf. *Divyāvadāna*, p. 8, line 20. Foucher (II, p. 27, note 1) and, following him, Bhattacharyya (p. 37) misunderstand the *sūcīmukha* of the tantric descriptions as a proper name. 21. Punning verse: “I praise him (Lokeśvara) who like the sun possesses endless light [or, who holds Amitābha], who like a poet composes hymns with excellent sentiment and meaning [or, has hymns composed (in his honor) by crowds of gods], who like spring gives rise to feelings of pity [or, possesses accumulated pity (for all creatures)], and who like the moon is the master who walks the sky [or, is Khasarpaṇa].” PURUṢOTTAMADEVA. The third pun, as I have rendered it, seems unsatisfactory. I should like to take *saṃ-bhṛtaka-ruṇam* to mean ‘crying out with the sound of cuckoos (*parabhṛtaka*) all together,’ but I cannot justify the formation of *ruṇa* from *ru*. 22. The meter is an unusual form of *ārya* with a mora distribution of 12-20-12-18. Lines *ab* have reference to an image of the Bodhisattva, *cd* to his nature. 23. The point of the verse lies in the fact that the lotus blooms only in the sunlight and therefore fears the moon. The beauty of Lokanātha’s face might lead one to think it a moon; so it is only after inferring that it is not a moon that the lotus dared come into its presence. Lokanātha, of course, is pictured holding a lotus. (b) *lāñchanayugam*: the moon has only a single spot. (cd) *yatsaṃnidhim* . . . *agān* (= *agāt*) . . . *nīrajam*: ‘to whose presence the lotus went’; *nīrajam* is subject of the relative clause. *astu vaḥ śivadive*: ‘may it be for (i.e., bring about) a clear day (or a prosperous day) for you.’ *dive*: dat. of *dyo*. 24. (b) *āsoka*: see Intr. 8, par. 6,7. *praminute*: ‘forms, makes,’ a rare verb. 25. (a) Emend *mālita-* to *mālitaḥ*. For the rest, the line strikes me as awkward and I have thought of emending to *aṅgāmoda-saṃṛddhi-lubdha-nīpatad-*. One might perhaps read *lubdha-nīpatad* from the mss., but *samoccha*, unfortunately, is hard to transform. (b) For *sphūrjallāñchana* emend to *sphūrjatkāñcana*. 26. I can make no sense of *ananta* in *b* nor of *svaparna* in *c*. In *d* *tāraugha* should mean both ‘the host of stars’ and ‘a host of Tārās (the female *śaktis* of Mañjuḥśa).’ 27. The verse is an example of the trope *ullekha*. “The representation of a single object in different ways, as it appears to different perceivers or as there are differences (in the condition) of the object, is called *ullekha*” (*Sd.* 10.37). Other examples are 53, 65, 140. 28. (a) For *āṃhri* read *āṅghri*. I owe the correction to Dr. V. Raghavan. The metaphor fits the spiritual generosity of Mañjuśrī better than it does the shape of his foot. *suvarṇakumbha*: part of the paraphernalia of royal consecration; see 269 note. (b) *ghuṣṛṇāruṇa*: cf. *kusumāruṇa* used of Mañjuḥśa’s color, *Sādhana-mālā*, p. 128, line 3, etc. 29. Punning verse. In *b* for *prabhṛtayaḥ* read *prakṛtayaḥ*. “‘Of yonder (day-lotuses) whose color has been imparted to them by the *śrī*

[glory or lotus] of the shining face of Mañjuśrī is heard even our name (viz. *śrī*) [*sc.* How much more should their nature be ours!]. What are they whose nature is of the moon (viz. night-blooming waterlilies *sc.* doing here)? And yet this blue waterlily is bold enough to come into my presence! May the two eyes (of Mañjuśrī), which are red at the corners in anger at this thought, aid you.” ŚĀNTĀKARAGUPTA. The point of the verse is that Mañjuśrī is regularly portrayed with a blue waterlily.

30. For the iconography and myths, see Intr. to Section 4. (a) The triple world: heaven, atmosphere, and earth. In place of *giro* I adopt the *S* reading *guror*, lit., ‘of which venerable one the three Vedas are the poetry.’ If one insists on *giro* one must take it in apposition with *trivedi*. ‘the three Vedas, namely, his voices,’ which is very awkward. (d) The triple strand: *sattva*, *rajas*, *tamas*, which composes all matter (*prakṛti*) and so forms the covering of God who is spirit. 31. For the myth of Śiva’s shooting the Triple City, see Intr. 4, par. 13. A poetic fancy is here added to the myth. The Garuḍa bird, being Viṣṇu’s mount, rushes forth to help the Viṣṇu-arrow on its way, but is met by the sparks of Śiva’s third eye and recoils. Since snakes are the traditional prey of the Garuḍa, as the Garuḍa rushes forth the snake-bowstring draws back, thus drawing the bow; as the Garuḍa retreats the bowstring advances, shooting the arrow. The fancy is used to exemplify the effortlessness by which Śiva overcomes his foes. Construction: “Victorious is the effort limited by (i.e., consisting in no more than) joining [arrow to bowstring] on the part of the City’s Foe, who possesses an arrow shot from a bow . . .” (b) The translation follows the reading *vidrāti* (pres. ptc. loc. abs.) of the *Anr.* text, which is unquestionably preferable. One needs *vidrāti* to contrast with *dhāvite* just as *unnamra* contrasts with *namra* in *c. āśuśukṣaṇi*: ‘fire.’ 32. (a) *dohadarasavyagra*: lit., ‘intent upon his compulsive relish for.’ The disappointment of Vāsuki’s childhood may account for the compulsion. He and his brothers were defrauded of the moon’s nectar by the Garuḍa (*MBh.* 1.30). *grāmaṇi*: lit., ‘village headman, sheriff,’ here serves simply as an equivalent of ‘chief, prince,’ cf. *gaṇagrāmaṇi* 83. (cd) *saṃdaṃśikāyantrē*: ‘tongs’; what is meant is the trident mark on Śiva’s forehead. (d) *ābarhyate*: pass. from *ābarhayati*, ‘to cut at, tear’; here, to swage. Or it could be from *bṛh vṛddhau* ‘is added to,’ but no forms of this root with preposition *ā* have been recorded. 33. The accouterments of God after he has finished his dance of destruction greet each other as persons might do after an earthquake, happy to find that they at least have not been destroyed. For the form of greeting cf. 717. 34. Pārvatī is jealous of Śiva’s evening worship, which interrupts his attentions to her; cf. *Kum. Sam.* 8.49–51. So he deceives her by folding his hands as it were not in prayer but so as to show how the lotuses, less beautiful than Pārvatī, must close at night. (a) *suhṛdām*: ‘like, almost,’ see 177 note. 35. Punning verse: “‘Why are you hard-hearted, Pārvatī?’ ‘This is the nature of those born of a rocky mountain.’ ‘Why have you no

love [or, oiliness] for me?' 'A man of ashes could bear no oiliness.' 'Your anger against me will bear no fruit [will get you nowhere], darling.' 'How should there be fruit on a *sthāṇu* ['post,' also name of Śiva]?' May Śiva, thus dumbfounded by his mountain-born queen, long protect you." [BHOJA-DEVA] 37. This verse, being in praise of the ocean, is here out of place. It is translated in the correct place below, as 1208. 39. (a) *granthi* denotes the knot made in the end of the string (i.e., the serpent's body) in order to prevent the skulls from slipping off. In place of *phaṇāpīṭha* I read with *S* *phaṇāpīḍa*, a bv. cp., 'possessing a hood for crest,' i.e., a serpent. If one keeps the *K* reading, one must translate, 'emitted from the base (*pīṭha*) of the hood (*phaṇa*) which is deformed, etc.'

40. The three descriptions are not specifically attributed to three several faces, but it seems best so to understand them. Hence I have supplied 'first,' 'then,' 'at last.' (b) *tribhir iva ravibhir*: so also *Pad. Pur.* 1.3.43. (d) *suvaṅkṛta* has a double meaning: 'fair countenance,' and 'Śiva.' *adham*: broken type; read *agham*. 41. An eight-word *nāṇḍī*; see *Intr.* 4, par. 21. 42. Like the preceding, an eight-word *nāṇḍī*. (a) A hyphen should be placed at the end of the line. 43. The Veda speaks of eleven Rudras, who are thought of as ten companions to the great Rudra plus the eleventh, the great Rudra himself. Here the explanation is more poetic; cf. verse 3. The present verse is an imitation of a Prakrit verse that was once famous, for it formed the opening benediction of Guṇādhya's *Bṛhatkathā*. Abhinava Gupta quotes the Prakrit ad *BhNS.* 19.129. 44. The opening verse of the *Mālatīmādhava*, an eight-word *nāṇḍī*; see *Intr.* 4, par. 21. (c) *ketaka*: *Pandanus odoratissimus*. For the shape of the flower see 247 (likened to an elephant's tusk), *Ārya S.* 4 (to an arrow of Kāma); cf. also *Megh.* 23, *Rtu.* 2.23. 46. The verse is ascribed by *S* to Rājaśekhara, but this is impossible, for it is quoted by Vāmana, who lived a century or so before Rājaśekhara's time. (d) *sphaṭikadhavala*: lit., 'white as crystal.' 47. The authorship of this verse has been discussed by M. B. Emeneau in "Signed Verses by Sanskrit Poets," pp. 47-48. 48. The opening verse of the *Harṣacarita*, on which the commentator Śaṅkara furnishes the following note. "At the founding of a city a foundation pillar is [used]. After attaching [read *utkṣepaṇa*] to it banners, ribbons and so forth, a chowrie (royal fly-whisk), white as the moon, is fixed to the upper part of it at the side. Such is the custom." Cf. also 338. The rhyme of the verse is intentional; for a similar effect cf. *Sd.* 10.30, example 1. 49. The mss. attribute this to Bāṇa, perhaps by confusion with the preceding verse. It is found in the *Amś.* and has long been famous. One can scarcely find a more beautiful use of suggestion (*dhvani*) than in this verse. For further comment see General Introduction.

50. (a) *saṃdhyātāṇḍava*: See also 52 and *KSS.* 1.2; *saṃdhyānaṭin*, 'dancing in the twilight,' is an epithet of Śiva. (d) An ancient myth (cf. *Intr.* 36, par. 3) tells how the mountains once possessed wings. These were clipped by

Indra so that the mountains should remain still. In the present verse Indra supposes the mountains to have grown their wings anew and looks to his thunderbolt by which he may reclip them. 51. The burning of Kāma; cf. Intr. 4, par. 12. (b) *ṣṭhātkṛta*: unrecorded (Schmidt records *ṣṭakṛta*), onomatopoeic of a crunching or explosive sound; cf. 116b. 52. (a) *pārvaṇa-sāṃdhya*: this would naturally mean ‘a full-moon twilight,’ not ‘a half-moon twilight.’ Furthermore, it is a full not a half moon that looks like a woman’s earring. Accordingly, in (b) one should emend *sārdhendur* to *sārkendur*; on full-moon twilights the sun is setting as the moon rises. I imagine that *karaṇāṅgahāra* contains a further corruption, but I cannot guess at the original. *Faute de mieux* I take the literal to be “The golden mountain [i.e., Mt. Meru] together with sun and moon are swayed by his twistings of the body to the rhythm (*karaṇa*).” (cd) Mt. Meru represents the head of Earth: *kāntatviṣ*, ‘of fair complexion,’ because Mt. Meru is golden. The woods are Earth’s hair and the round sun and moon her earrings. 53. The trope is *ullekha*: cf. 27. (c) *lekhākone . . . śaśinaḥ*: ‘at the crescent tip of the moon.’ 54. The verse in our ms. (K) is corrupt. One should follow the readings of *Skb.*: in (b) *nātiprasiddhā*, (c) *vakṣyati* (or *rakṣyati*), ‘śiṣyate’, (d) ‘*tsyati*. Fate is supposed to write a prediction of one’s future on one’s forehead. Here the prediction is written on the forehead of Śiva’s skulls. The syllables of the message, being repeated in canon form, give the impression of a hesitant decipherment. For their meaning one must rely on Bhoja, *Skb.* 4.216, to whom the verse is here attributed. Bhoja gives the verse as an example of *paryāya* (the *paryāyokti* of other authors), that is, a verse that transmits its meaning in a hidden or round-about way. He further classifies the verse as *sakāṅkṣā*, i.e., one that does not make explicit all the terms necessary for its explanation. The intention of the skull message, he says, is to praise Śiva by attributing to him the functions of all the other gods, since he will assume those functions when the gods are dissolved at doomsday. He in place of Brahmā will create the world, in place of Viṣṇu will support it. In place of Varuṇa he will rule the seas. He will take Kāma’s place among lovers, Yama’s task of destroying the earth, and Indra’s prerogatives in heaven. The names of these gods, however, are not made explicit. Bhoja leaves only *aśiṣyate nāgair* unnoticed; but the phrase makes sense if, with the commentator Jagaddhara, we take the verb as passive. 55. (b) Śiva’s conical headdress (see Intr. 4, par. 6) is likened to an anthill not only because of its shape but because it forms the dwelling of a snake, viz., the serpentine stream of the Ganges. Snakes frequent anthills. 56. (c) The reference is to the androgynous form of Śiva. 57. (c) *vyapagatakaraṇam* could also be taken as an adverb. (d) *śūnyakṣaṇa*: read with *Mrc.* *śūnyekṣaṇa*. The trance of Śiva rests in the brahma of dissolution, *layabrahman*, what is elsewhere called *brahmanirvāṇa* and this is born of *śūnyekṣaṇa*, both ‘sight of the void’ and ‘empty sight.’ Compare the Upanishadic passage (*BrA.* 4.3.23), *yad vai tan*

na paśyati paśyan vai tan na paśyati, “that it [the soul in deep sleep or trance] does not see: it is because it really sees that it does not see.” 58. (a) “The correct reading is doubtless *bārendu*, but the actual *K* reading, *vārendu* (a day-old moon), could be explained as the equivalent thereof” (Kosambi). Read *bārendu*. (cd) One should break the line of type after *agni*, *giri*, *aṃśu*, *ruci* and omit the hyphen after *mauli*. By dividing thus instead of taking as a solid compound one may count the canonical twelve words of a *nāndī* (see Intr. 4, par. 21). 59. Guha is Skanda, not Gaṇeśa as translated in *JAOS*, 74.123. His mother here humors his greediness in order to win her husband’s attention. God’s response shows his forbearance to those whom he loves.

60. Add to *var. lect.* (b) *S*, *kuñcitāgracaraṇam*. (c) *S*, *gaurīm nartayataḥ*. 61. The moods of horror, love and pity are combined; cf. 49. (a) *saṃvṛyān-āṃśukapallaveṣu*: ‘over the folds of their head-cloths.’ Various examples of *saṃvṛyāna* may be seen in P. Thomas, *Kāma Kalpa or the Hindu Ritual of Love*, figures 7 ff.; perhaps the most appropriate illustration for the present verse would be figure 24. The cp. *aṃśukapallava* is used for folded or pleated cloth used anywhere on a person’s attire; cf. 829. *Venīguneṣu sthīram*: that the smoke tarries on the braids of the women suggests the extreme blackness and therefore beauty of the women’s hair. (b) The suggested sense, of course, is of a lover’s hand and of the nail wounds which it inflicts; cf. Intr. 19, par. 7 ff. 62. Cf. 132. 65. The trope is *ullekha*; cf. 27. 66. Peacocks and snakes are traditional enemies. (d) *umaya*: misprint for *ubhaya*. 67. Cf. 49 and 61. 68. A monstrous example of the Gaudī style. 69. The emerald is the stone of the Garuḍa, the enemy of snakes, and it is used as a protection against snake-bite; hence it frightens Śiva’s serpent. The deerskin mat is among the standard paraphernalia of ascetics.

70. (a) See the account of the churning of the ocean in Intr. 4, par. 11. (c) *śaśinam*, *śrīśailajam*, *svardhunīm* are to be taken *yathāsaṃkhyam* with the three preceding sets of locatives. Since Śaṃkara was able to digest the *kālakūṭa* poison before he acquired the moon, he has no need of the moon’s ambrosia. Since he burned Manmatha, he could have withstood the blandishments of love. Since he can bear the fire of doomsday in his forehead he has no need of Ganges’ cooling stream. But such is his wondrous *rājanīti* that despite this he bears all three. *Rājanīti* implies duplicity or at least keeping others in the dark as to one’s intentions; cf. *Mbh.* 12, 103.33; 104.31–33; 131.3; 138.64; 140.31; and the description of Pūrṇabhadra, *Pañcatantra*, p. 124, lines 20–23. 71. For Bhṛṅgiriṭi and Cāmuṇḍā see Intr. 5, par. 11. 72. (a) *karikumbha*: the frontal lobes of an elephant, to which a woman’s breasts are often likened; cf. Intr. 16, par. 2. For cosmetics applied to the breasts, see 389, note. For Śiva’s wearing of ashes, cf. Intr. 4, par. 8. 73. This verse, taken from the *Mālatīmādhava*, is there preceded by the prose passage: *devi cāmuṇḍe bhagavati namas te*. (a) *sāvaṣṭambha*: ‘self-reliant proud, bold.’ *niśumbha*: this is certainly the name of a dancing pose and

P.W., Nachträge, should be so corrected; but just which pose I am not certain. *BhNS*. 4.124–125 may refer to it in the following: *prṣṭhataḥ kuñcitāḥ pādo vakṣaś caiva samunnatam / tilake ca karaḥ sthāpyas tan nistambhitam* [var., *niśumbhitam*] *ucyate*. The sculptural representation from the temple of Cidambaram (*BhNS*. I, pl. XI, fig. 64) makes it likely that the pose was assumed by the strong stamping of one foot, which would suit the present context. But Śrī Haridāsa Siddhāntavāgīśa in his edition of *Māl.* (p. 285) records a different tradition: *utkṣiptā tu bhavet pārṣṇir niśumbho 'yaṁ niga-dyate / aṅgulyo 'grāñcitāḥ sarvāḥ pādāgratalasañicare*. Śrī Haridāsa ascribes this verse to Bharata, where I have been unable to find it. (c) As the earth sinks from the shaking of the world-tortoise, the seas are forced up until they fill the hollows of Cāmuṇḍā's skull; these, in turn, are likened to the depths of Pātāla from which the seas have risen. 75. The symptoms: sweat, trembling, horripilation, are really those of love. 77. Śiva has lost his bull to Pārvatī in a game of dice; cf. 98. This is doubtless the event portrayed in the stone panel of Cave XIV at Ellora, cf. Burgess, *The Rock Temples of Elurā*, pp. 33 ff., *Gop.* II, i, pl. xxix, the signification of which Burgess and Gopinatha Rao have missed. The words here might be spoken by either Śiva or Pārvatī. I suppose *nandin* in *b* to refer to the bull himself although it might refer to Śiva's doorkeeper, who is sometimes imagined as a separate character. (d) *tryambakam*: For suggestions regarding the origin of the epithet (apparently 'possessing three mothers') see Keith, *Rel. and Phil.*, p. 149. Whatever its origin, in classical Sanskrit the epithet is taken to mean 'the god of three eyes.' 78. The poet fancies that in Śiva's androgynous form from his giving half his head to his partner the Ganges must crowd into half the channel she would otherwise occupy and hence flows doubly deep. (b) *saṃkīrṇe*: lit. 'joined.' 79. (a) The Ganges is supposed to arise from the ewer (*kamaṇḍalu*) of Brahmā, the god born of the lotus. (c) *udyātān*: 'dying,' and also 'going upward.' (cd) The figure is *virodhābhāsa*, 'apparent contradiction.'

80. (a) The kohl comes from his kissing the bride's eyes. (b) *aṅgulībhasma-mudrāḥ*: lit. 'the seals imprinted with ashes by the finger.' The image of placing a seal upon a woman's breast is common, the ground of comparison usually being the red color exhibited both by lovers' scratches and minium seals; cf. 613, 758, and *Intr.* 19, par. 7 ff. Here the mark is in ash, from ashes' being the normal ornament of Śiva (cf. 72) and perhaps from the suggestion of gentle embraces appropriate to the first night of love (cf. *Kum. Sam.* 8.9); the brighter wounds will come later. (cd) With the spirit of this compare *Kum. Sam.* 8.12. 81. (a) *lākṣārāgam*: normally a lady would paint her toenails and the soles of her feet with red lac; cf. *Kum. Sam.* 1.33, *Srb.* 269.420. The Ganges of Śiva's headdress is here fancied to wash off the lac. (c) For a similar fancy cf. *Srb.* 269.421. 82. The androgynous union of Śiva and Gaurī has one disadvantage. (b) *aviralaparīrambhajanmā*: 'born from

constant (or close) embrace.’ (c) The glance of true love; cf. 467c note. (d) *tryambakasya*: cf. 77d note. 83. (cd) Lit. ‘the circle of stars, being drawn in and then emitted from the lip of whose upraised trunk, practises the gracefulness of raised drops of spray.’ 84. A skillful benedictory verse. Since Gaṇeśa is the remover of obstacles, his nod of approbation (cf. note on verse 1 above) must indicate that one’s obstacles are removed. The figure *kāvyalinga* is used to furnish a complicated chain of causation leading up to the nod. Nandin beats the drum for Śiva’s dance. The Prince’s peacock comes running at the sound which he mistakes for thunder, for peacocks delight in thunder. The snake, fearing the peacock who is his traditional enemy, crawls into Gaṇeśa’s trunk. Hence Gaṇeśa shakes his head. (c) The bees have been feeding on the ichor which drips down Gaṇeśa’s cheek; cf. 93. 85. Gaṇeśa’s answer reveals a notion similar to that of the Bengali Vaiṣṇavas, where every man, if only he knew it, is an incarnation of Krishna and every woman of Rādhā. (b) *āryaḥ*: the respectful form of address is required by the difference in age. (c) “This and that became the world [so far as it is] constituted of every man and woman.” (d) *śikhibhartuḥ*: ‘Lord of the Peacock,’ i.e., the Prince. 86. To the mother goddess as Bhavānī. (b) Lit. ‘the blade of the bolt [such as Indra used] for clipping the wings of the mountain, which mountain is none other than the buffalo demon.’ *Mahiṣamahāsurasāila* is an *upamānottarapada* cp. just like *bhavajaladhijala* and *harahrdayataḍāga*. 88. “The reference is to a custom, still observed in many parts of the country, that a bride-to-be draw the figure of a god, usually Śiva, as here, and worship it with flowers. Pārvatī is in the strange position of having drawn her lover and bridegroom; hence her mixed feelings” (Kosambi). (c) *roṣa*: The anger would arise from jealousy of the Ganges; cf. 70. For *-masau gauryā* “the reading of *Sp. -rasair gauryā* is preferable” (Kosambi); cf. 718d.

91. I find it impossible to translate the principal effect of the verse, which depends on the suggestion contained in the word *kampī* in *d*, lit. ‘trembling,’ but suggesting ‘compassionate’ (*anukampī*). The structure of the verse is thus comparable to that of 84. The god is characterized by a motion appropriate to the benediction of the audience, here the trembling of compassion, there the nod of approval. A fanciful and complicated chain of causation is then constructed to explain the benedictory motion. Thus, the child god trembles because he is cold because he had dived into the Ganges to clean himself because he was covered with ashes from playing on his father’s chest. (a) *svecchāramyam*: the reading is shared by the printed text of *Smk.* Thomas, Intr., p. 56, reads *svecchāraṇyam*. Since neither reading makes sense to me I suggest emending to *svecchārambham*, ‘acting at will,’ and have translated accordingly. 92. (a) *kalayan*: One of the commonest meanings of the verb, curiously overlooked by *P.W.*, is ‘to touch, reach’; so also 422, 662, 683. (b) *rabhasād*: equals *autsukhyāt* as in *Ragh.* 9.61. 93. (ab) Cf. 84c. 94. In the

images of Gaṇeśa only one tusk is shown, the other being usually held, broken off, in his hand. From this the poet fancies the image to be both male (tusked) and female (tuskless) and thus like the androgynous images of Gaurī and Girīśa (Śiva). 95. (a) One should separate *ā sṛkkaṇo*: ‘to the corner of the mouth.’ (b) Compare *Śāk.* 7.14.+2. 97. A fanciful explanation of the size of stomach of Kūsmāṇḍa, the pumpkin goblin. (a) *carcā*: probably name of Durgā; so noted by *P.W.* but only from the dictionary *Trikāṇḍaśeṣa*. 98. Śiva has lost everything to Pārvatī at dice. Compare 77. 99. Of the skeleton and the pumpkin goblins each hopes that he alone will be able to accompany the bridegroom to the bride’s house and so receive the gift. *kaśipu*: the word, originally meaning ‘mat, carpet,’ comes to mean a gift of food and clothes. *P.W.* notes the latter meaning only from lexicā. The change of meaning is analogous to that of *pūrṇapātra*, first ‘a full dish’ and then a gift to friends and servants. Concerning the custom of giving a *kaśipu* Kosambi writes me, “The major personal retainers of a feudal household, even when they were held as slaves, always received this mark of distinction at weddings.” (d) *īśaśivayoh*: dv. cp. formed according to *Pāṇ.* 2.2.33, of *īśa* and *śivā*. (e) Add to *var. lect.* *S*₁, *S*₂, *kaśya cit tuṅgokasya*.

100. For the mythological incident see Intr. 4, par. 12. (a) *khaṭakāmukha*: a position of the hand described *BhNS.* 9.57–63. Bharata begins by defining *muṣṭi*, the balled-up fist. This becomes *śikhara* by raising the thumb straight up. This then becomes *kapittha* by joining the forefinger and the thumb. Finally *khaṭakāmukha* is produced by then raising (unfolding) from the palm the curved fourth and fifth fingers. The position is employed by actors to represent among other things the drawing of an arrow (*śarāvakaṛṣaṇa*) or of a string (*rajjvākarṣa*). Jivānanda on *Amś.* 1 fails to recognize the technical term. Accordingly, his interpretation, while as usual it makes good sense, is wrong. 101. A sort of geometrical puzzle. Guha has six mouths. Pārvatī manages to cover two, leaving four, from which Brahmā, who himself has four heads, tries to turn away. But since Guha’s heads are placed in a row while Brahmā’s heads face the four directions the turning is in vain and does not prevent his hearing the embarrassing prattle. However, if the turning is toward the audience it might be thought to work for their protection. (a) For biting the lip see Intr. 19, par. 7. 102. (a) *gonāsāya*: I do not know what sort of a snake this is; *sarpa*, of course, can be any kind of snake. (b) Our mss. have interchanged *pāṇi* and *kaṇṭha*; read, with *S*, *P*, *kaṇṭhasthāya . . . pāṇau maṇim*. 103. (b) *kim aṅganā*: ‘why a woman.’ The expression might refer to Śiva’s being accompanied by Pārvatī, but more likely to her forming part of him. (d) cf. 1533d. 104. (a) For painting the breasts with musk in the figure of a crocodile cf. 389, note. The figure painted on Śrī’s breast has been transferred by her embrace to Viṣṇu. (b) By slaying Madhu the god has caused the faces of Madhu’s wives to close as the day-lotuses close at moonrise. (c) *kṛīḍākroḍatanur*: lit., ‘in the boar-form [assumed] in playfulness’; cf.

kriḍāgopālamūrtiḥ 129, *kriḍājhaṣaḥ* 135, and *kriḍāvarāho*, 1201. The qualifier *kriḍā* indicates that the form was assumed temporarily and with no personal object in view; that this form in no way limits the god's essential nature. (d) *musta*: Hindi *mothā*, a grass which grows in the shallow water of ponds and is relished by wild boars; cf. 1141d, note. 105. The verse occurs *Bhāg. Pur.* 12.13.2. With *ab* cf. also *Bhāg. Pur.* 2.7.13. For the myth of the churning of the ocean see Intr. 4, par. 11. 106. The opening verse of Murāri's *Anargharāghava*. Viṣṇu, the mace-bearing god, is envisaged as he lies on the primeval waters, a lotus growing from his navel. In the blossom of the lotus will be found Brahmā, who will soon undertake the creation of the world. But the lotus has as yet only half opened under the effect of that eye of Viṣṇu which is the sun (the *punḍarīka* lotus blooms only by day) and which therefore brings joy to the sheldrake (see 452d, note) who has spent the night pining in absence from his mate. The lotus still half sleeps because of the propinquity of Viṣṇu's other eye, the moon, which furnishes a feast to the cakora bird, for whose peculiar habit of drinking moonbeams see 17, note. By its being half open and half closed as also by its whiteness the umbilical lotus is fancied to resemble a conch shell. (a) *niṣpratyūham*: the natural way of taking this would be as an adverb showing the manner of worship. But Murāri is seldom natural. Take, rather, as an indeclinable dative in *-am*, justifiable by *Pāṇ.* 2.4.83. 107. The grotesque notion of Brahmā's using the stem of Viṣṇu's umbilical lotus as an elevator shaft is as old as *Vāyu Pur.* 24.34. 108. This and the following verse are examples of *śleṣavakrokti*; cf. Rudraṭa 2.14 and *KHA.* 111 (Adhyāya 5, Sūtra 7). What is spoken by one person is intentionally misinterpreted by another in order to dumbfound him. "‘Oh goddess, you are *kupitā* (angry).’ ‘It is you who are *ku-pitā* (earth-father), for who else is parent of the world?’ ‘You are *mātā* (mother) of all creatures.’ ‘Nay, you are their *mātā* (creator, ordainer), for none else has such wisdom.’ ‘Goddess, you are *anantā* (endless) in your jesting quarrels.’ ‘Nay, it is you who are *anantā* (he who will not bow down).’ May Śauri, hereby recognizing [her] rank in endlessness [i.e., her ever having the last word] and bowing down to Lakṣmī, be your protection.” *vĀK-PATIRĀJA.* (d) *T*'s reading (*jñātānantapado*) would mean ‘on having heard the word *ananta*.’ 109. Another *śleṣavakrokti*; see 108. "‘Who is that at my door?’ ‘Hari.’ ‘Run off then to the park. What do I want here with an ape (*hari*)?’ ‘I am Kṛṣṇa, darling.’ ‘That frightens me even more. How now, a black (*kṛṣṇa*) ape?’ ‘Sweet innocent, I am Madhusūdana.’ ‘Off with you then to the honey-flowered vine.’ [*madhusūdana*: ‘destroyer of Madhu,’ also ‘consumer of honey,’ i.e., a bee.] May Hari, thus rendered speechless by his sweetheart and so embarrassed, be your protector.” [ŚUBHĀṄGA?]

110. (b) *godhūlidhūmra*: a pleasing touch of realism, which *T* destroys by taking *godhūli* to mean ‘evening.’ 111. The verse is difficult. I am certain

that *T*'s interpretation (*niryāto*: gen. sing.) is wrong, but I am not sure that mine is right. I have supposed that the hands of Viṣṇu and Lakṣmī are thought to be so like the conchshell in curve and whiteness as to seem minor replicas of it, thus suggesting the miracle of a child born together with its descendants. The reference, of course, is to the rise of Lakṣmī with the shell from the churned sea; cf. Intr. 4, par. 11. 112. (b) *kulagiri*: the seven greatest mountains of India; cf. *Pad. Pur.* 1.6.7–8 *Mahendro Malayāḥ Sahyaḥ Śuktimān Rksavān api | Vindhyaś ca Pāriyātraś ca saptaite kulaparvatāḥ ||* (d) So small are they by comparison. *sāṅkura*: The elephants' trunks correspond to the sprouts (*T*). 113. The Aurva fire, being insatiable, was placed beneath the sea lest it devour the earth. It remains as the submarine fire, which drinks water so fast without being quenched that it causes a great whirlpool to form above its mouth; cf. Intr. 33, par. 29, and Intr. 36, par. 4. But the splash of the primordial whale's tail was apparently too much for it. 114. Dialogue between Viṣṇu in the form of a dwarf and the demon Bali. Viṣṇu's answers, superficially innocuous, hint at his true nature and purpose. (a) One may interpret in several ways: From what?—from myself. For what reason?—for wealth. From what power?—from my own. 115. Viṣṇu falls in love at first sight with Śrī as she rises, the Indian Anadyomene, from the sea. 116. Of the onomatopoeic words, *chamiti* is regularly formed from *chamat*, cf. *Kāśikā* on *Pāṇ.* 6.1.98 (where one should read *chamat* for *chamit*); *ṣṭhāditi*, unrecorded, from *ṣṭhādat*; cf. 51b. The reduplicated forms *caṭac-caṭiti* and *dhagaddhagiti* violate *Pāṇ.* 6.1.99. For reduplicating *caṭat* Pāṇini offers the option of *caṭaccaṭaditi* or *caṭaccaṭeti*, the sequence *caṭiti* being allowed (6.1.98) only in unreduplicated forms. 117. (c) Separate *-pratirodhi* from *nindad* and place hyphen at end of line. 118. Not a benedictory verse but an *anyāpadeśa*; cf. Intr. 33. 119. The ingenuity of the original consists in the poet's having found qualifiers that are appropriate both in sense and grammar to Viṣṇu's eyes (*netre*: neuter dual) and Viṣṇu's body (*tanu*: fem. sing.). Where the phonetic form of the inflection differs recourse is had to puns. (a) *bhakti*:- either 'apt for the gaze of those bent on devotion,' applying to the body, or 'fond of gazing at those bent on devotion,' applying to the eyes. (b) *nīte hita*- applies to the eyes; *nītā-ihita*- to the body. (c) The pre-saṃdhi form *mahānidhī rasikatām* agrees with the eyes; *mahānidhir rasikatām* with the body. (d) *kurutām*: dual third pers. act, or sing. third pers. middle.

120. (b) *khalat*: tossing in their boat on the waves of the deluge. (d) *viyan-mayo*: Sound travels in *ākāśa* (space, sky); accordingly, the utterance *om* is thought to make a pillar of space in the water just as the water, being dashed up, forms a pillar in the sky. One should read a visarga after *jalanmaya*. 121. Construction: "May the feigned sleep, which depresses Śeṣa . . ., of Mura's victor, whose eyes . . . and who is greedy . . ., aid you." (c) *apavṛtti*: 'turning aside,' here 'turning in one's sleep.' 122. A *gopī*, probably Rādhā, seeks her lover, Krishna. (b) *nīpuṇam*: 'completely,' take with *anviṣṭo*.

(d) The *nicula*, *Barringtonia acutangula*, grows by rivers like our willow, cf. 809, but has long, showy flower-clusters; cf. *Vik. Urv.* 4.13. 123. I find an untranslatable charm in this verse. It derives from the contrast between the simple, conversational style of the dialogue and the epic grandeur (*kṣitipatir abhūn mānanīyo raghūṇām*) of the exordium to the story. The contrast is delightfully in keeping with the situation: a child of cattle herders who is in truth the reincarnation of King Rāma. 124. (b) In Viṣṇu's cosmic form Brahmā sits in the umbilical lotus chanting *sāmans*. The calyx of the lotus is expressed metaphorically by *kuṭī*, a hut for religious practices. (cd) Bali is delighted; see remarks under Intr. 6, par. 17. 125. (b) *aṃśam*: an incorrect form. Other quotations of the verse vary between *aṃsam*, which is possible, and *aṃse*, which is preferable. Read *aṃse*. (c) Lit., 'doubled by her increased beauty at that moment,' viz. as she raised herself naked from the couch. (d) *ālambya*: the denotation is approximately equivalent to *āliṅgya*, which is the reading of most of the quotations, but the connotations of *āliṅgya* are more appropriate. Read *āliṅgya*. 126. The illusions are traditional metaphors for the objects in question; cf. Intr. 16, par. 2, and Intr. 15, par. 3. The *romāvalī* is the thin line of hair growing above the navel (cf. 415, 434) and undulating (*valat*) by reason of the triple fold of the waist (363, 452); *T* takes the words *punar* in their full sense: 'again,' as though the moon, Indra's elephant, and the tree of paradise had already been churned forth. But this contradicts the usual form of the myth. I prefer to take them as simply indicating succession. 127. (d) The Plowman: Balarāma, Krishna's brother. 129. (b) *pragraha*: *Cassia fistula*. (d) For *krīḍā* cf. 104c, note.

130. For the use of fingernails in love-making, see Intr. 19, par. 7 ff. 131. Krishna remembers the sorrow of his life as Rāma. For the effect of the monsoon season on separated lovers see Intr. 10. The *kadamba* blooms with the first rains. (ab) Cf. 1586 *ab*. (d) *śaṅkitayā*: suspecting that he has another mistress. She is not aware of her identity with the Sītā of a former age. 132. Cf. 62. (c) *dhyānānubandha*: 'protracted meditation.' 133. (a) *ratna-dīpa*: a lamp which consists of a jewel; the allusion is to the gem in Śeṣa's hood. (d) *ākekara*: the term is defined *BhNS.* 8.79. 134. (b) *khura*:- cf. *Padma Pur.* 5.3.36 *prayānti toyāni khurāgravikṣate*. 135. The verse is difficult. (b) *stimita*: 'stilled, satisfied.' *krīḍā*: cf. 104c, note. (d) I take the literal to be 'whose desire for leaping with difficulty became old (i.e., inactive) in his limbs,' taking the nonce-word *jīrṇāyitam* as impersonal passive. 136. (b) Snakes live on wind (cf. 253c note) and normally Śeṣa drinks with delight the lotus-scented breath of Viṣṇu (cf. 1411); but here Viṣṇu's sorrow has made his sighs too hot to suit Śeṣa's taste. (c) Lit. 'witnesses to his loving memory of Rādhā.' 137. Cf. 107. 138. (d) The added notion may be suggested that if Hari were asleep he could not aid his suppliants. 139. (b) *vaskayaṇī*: 'a cow whose calves are grown,' cf. *P.W.* s.v. *baṣkayinī*. (d) *kāraṇanandasūnu*: the son of Nanda by special process, i.e., by adoption.

140. An example of the figure *ullekha*; cf. 27. (b) *lagnair*: the boys are hanging upon Hari, not, as *T* would have it, upon the mountain. I have taken the end of the line to mean *ātmano harer ūrjitam (= ojas) sambhāvitam yair ballavaputrais taiḥ sambhāvitātmorjitaiḥ*. Also possible grammatically would be *sambhāvitātmabhiḥ corjitaiḥ ca putraiḥ*. 142. (b) Of the various readings: *abhyarṇaśrīr*, *abhyarṇaśīr* (*T*₁), *udgūrṇaśrīr* and *udvarṇaśrīr* only the last makes any real sense to me and none makes good poetry. This being so, I have emended to *sauvarṇaśrīr* (agreeing with *dordandō*). The parallel between the two halves of the verse lies in the golden color common to pollen and to a mark on a touchstone. (d) *śreṇī*: simply makes *grāvan* plural. *maṣṇakṣuṇṇa*: ‘smoothly polished.’ *patrah*: I doubt that this refers to inlay work on the armband (so *T*). It is rather descriptive of the armband’s shape; cf. *suvarṇapatra*, *ayaḥpatra* and *P.W.* s.v. *pattra* (6) “ein schmaller, dünner Streifen von Metal.” 143. (b) *prativibhāvita*: unrecorded, ‘reflected.’ (d) *lalita*: not in its usual sense but as in *lalajjihva*. 144. (d) *smitam*: because Murāri is Nārāyaṇa incarnate. 145. (a) *yajñavarāha*: see Intr. 6, par. 12. (cd) Just as the universe is imagined within the body of the cosmic Viṣṇu so it is here imagined within the belly of the boar incarnation. 147. (a) *kanakanikaṣasvacche*: ‘bright as the streak of gold upon a touchstone.’ (d) *janita*:- a double compound: *janitavrīḍānamraḥ + priyahasito*. 148. In var. lect. for KHA. read KHV. The verse is used by Rājaśekhara in his *Kāvya-mīmāṃsā* as an example; it need not actually be his own. (a) *adho ’dhas tathopary upari*: cf. *Pāṇ.* 8.1.7; the prepositions govern the accusatives *niravadhi viśvam*. (d) Lit. ‘causing all the many heaps of darkness to reach destruction.’

150. (a) Lit., ‘for the hood of that serpent, which serpent is the Eastern Hill.’ (d) Before death the yogi should stare at the sun; cf. *Īśa Up.* 15 ff. (= *BrA. Up.* 5.15). Before going on a journey it is propitious to look at a *pūrṇakalaśa*, a pot filled with water and green leaves and suitably decorated; cf. 269cd, note. 151. (a) *samsaktam*: ‘steadily, uninterruptedly,’ adv. with *udyan*. *siktamūlād*: to be construed with *udyan*. (b) *-amrtena*: I have taken as an instrumental of cause with *udyan*. One could also argue for construing with *sikta*. (d) *bālapravāla*: coral was supposed to grow as quickly as pearls. I suppose that the young coral was thought to be redder than the old. 152. (a) *dantura*: lit., ‘dentate, bristling’; so also in 173a. 153. A play of words in the original has not been translated. The flowered arrows of Kāma are five in number. They are set in motion by the ‘fifth note’ sung by the cuckoo; cf. 166, 168, 334, 729, 737, 1145. In music the fifth note was the tonic of the amorous mode. The basic comparison of the verse is less poetic to English taste than to Indian. The atmosphere of love has brought horripilation to the trees. 154. (a) *malaya*: Mt. Malaya is a general name for the Western Ghats bordering the Malabar coast. (d) *utkalikā*, since it means both ‘wave’ and ‘yearning,’ is repeated. A wind naturally raises waves.

155. The *cūtāṅkura* always symbolizes the man, the lover, while the flower of the mango may symbolize the woman. (d) *pratyaṅgaṃ ca muhuḥ kṛto*: lit., ‘and again is brought in touch with her every limb.’ 156. (c) *madākulākulatayā*: lit., ‘through being full of joy and confused (or irresolute).’ *graha*: seizure, spasm (of pride or anger); cf. *mānagraha* in 1651d. 157. The verse has been imitated by Appaya Dikṣita, *Kuvalayānanda* 25 (*Srb.* 222.48). (a) *jambūnām*: The *jambu* or rose-apple (*Eugenia jambolana*, see McCann plate 27) flowers in spring, but its fruit, which is very dark (cf. 406, 1592), does not ripen until the beginning of the rains (*S* 2.161.1d). The *jambu* grows in hilly country. I have seen it on hillsides in Gujerat and it must grow in the north since it figures there in both Hindu mythology (e.g., *Rām. N.W.* 4.36.53 ff.) and Buddhist legend (*Buddh. Car.* 5.8). But the poets usually associate it with the Vindhya (so 216 = *Māl.* 9.24, 1592 = *Ut.* 2.20, *Māl.* 9.3.2, *Megh.* 20). (b) *kīrāḥ*: the Indian parrot is bright green with a red beak. 159. The *kunda* is the earliest of flowers to blossom.

160. (a) The cp. is lit., ‘possessing limbs which are slow to move because of weariness at the lonely-workings (i.e., lonesomeness) of separation.’ *Virahavidhura*, ‘lonesome from separation,’ recurs in 979, and cf. 800; *ārambha* serves simply to make a noun out of *vidhura*. (c) *vallārī* is not a vine growing on the *aśoka*, but a spray or branch of the *aśoka* itself, on which the line of red flowers might look like an inscription written in red characters; cf. 165d. Love letters were sometimes written in red, by using lac for ink; cf. *Kum. Sam.* 1.7. 161. (d) refers to the lengthening of days in spring. 162. (a) *parabhṛtarutair*: I have construed this with *mukta*; one could almost as well construe it with *vadan*. (d) *pūrṇapātra*: lit., a full cloth, a gift presented to a friend on the receipt of good tidings or good fortune. *Kām. Sūt.* 6.2.50 states that a woman should give *pūrṇapātras* to her close friends on the return of her lover or husband from abroad. Here the south wind for the good news he brings to Spring’s mistresses, the wood nymphs, is given a cloakful of white jasmine. The image is appropriate, for the petals of the early flowering jasmine fall before spring brings the trees into leaf. 163. (ab) instr. of accompaniment. (c) *vasantasamayakṣaṇīpatiḥ* could also be a gen. tp. ‘monarch of spring,’ i.e., Love. (d) The *campaka* trees’ (*Michelia champaka*, Linn.) yellow-red flowers are likened to the lamps of a festival. The cuckoos and bees take the part of musicians. *prasnigdha*: ‘delicate’ as applied to flowers, ‘well furnished with oil’ as applied to lanterns (*T*). 164. The description is of the first days of spring. 165. (a) *vicakīlam*: probably nom. neuter (cf. Schmidt), the flower of the *nicakīlaḥ* (masc.); *Jasminum zambac*. It blooms much later than the *kunda* and is really a summer flower as is also the *pāṭali*, cf. 212 below and *Smk.* 60.17. (b) For the poetic use of marks left by lovers’ teeth cf. *Intr.* 19, par. 7. The cp. of course could refer to the wounds inflicted by a Bāhlikī instead of those she receives. The point of the proper noun, however, is that the northerners from Balkh had very white

skins, against which a wound would appear redder than against a dark skin. (c) *vivṛntāyate* is a word made up for the occasion. I take it as from *vi* in the sense of contrariety, opposition (cf. *viloma* ‘against the grain’) plus *vrnta* ‘stem’ plus denominative ending; the meaning being ‘turns against the stem.’ Jivānanda’s explanation (*Vid.* 1.25) takes *vi* in the sense of *viśiṣṭa* and he explains: ‘appears as with an extra stem’ (*viśiṣṭavṛntayuktam iva ābhāti*), the black bee on top and the black stem below making the flower appear to have an extra stem. From this it was a short step to Böhrtlingk’s emendation (*P.W.*, Nachträge 5) *kimcid dvivṛntāyate*: ‘makes to have two stems.’ These interpretations are too ingenious and can best be corrected by actually looking at a bee on a *kimśuka* flower. 166. (cd) Lit., ‘the bow of the god Kāma, though it has been long abandoned, if it were put in practice, would win . . .’ Construe *api* with *cirojjhitam*. 167. (c) There should be a break in the type between *-prathamāsu* and *cchāyā-*. In early spring in India the shadow that a man casts at noon is approximately the size of the man. The sun, of course, is not ‘vertical’ (*T*) at that time except over the equator. As spring continues the noon shadow grows shorter. (d) *stokaraso*: lit., ‘has a small amount, a modicum, of delight.’ 168. (b) Lit., ‘the fine complexion of their leaves [*nb. patrāṅkura* = cosmetic painting on the face, cf. 389 note], bright from the pollen dust that has fallen from the flowers.’ The suggestion is of the yellow saffron powder used as a cosmetic. (c) *gambhīrakrama*: I am not certain of the meaning. If it is as I have given it it would describe well the cuckoo’s cry. 169. (d) The black bees gathered at the budding tip of the branch are likened to a smearing of poison paste. There is no reason to take *kalka* as beeswax (*T*).

170. (d) *yusmābhiḥ sthātavyam asmād*: lit., ‘therefore let you be present.’ 171. For the myth of the burning of Love cf. Intr. 4, par. 11. (cd) The literal sense is that these sparks (exist) as a pretence (*nibhena*, instr. of condition) of the eyes of them, viz. the cuckoos. Cuckoos have red eyes. The poetical figure is *apahnuti*, the denying the actual object of reference and placing of another in its stead. 172. (a) The comparison is with the shape of the young moon as well as with the color. (c) *nicolaka* is especially a soldier’s tunic, thick enough to offer some protection in battle. This might well be wrapped about a weapon when it was delivered to the royal armory after a campaign. It would be sealed and kept thus until issued again. (I owe this suggestion to Kosambi.) (d) *jatamudritam*: the bud is a deeper red at the tip. 173. (a) *dantura*: cf. 152a and note. *granthi*: lit., knot, the swelling of the sprout. (b) *kā ’pi sthitiḥ*: ‘an indescribable condition’ (*T*). (c) As the line stands it makes no sense. *T* emends *ayām* to *apām*, which would give “Even slight weariness from wayfaring now makes for bringing misfortune on water,” which he interprets to mean that a short walk now brings on a thirst. This seems most unlikely. *In loco meloris* I have translated as if the line read *sampravasatām* for *sāmpratamayām*. 174. The reference in *cd* is to the Spring

Festival (*madanotsava*), which, if not the origin of the modern Holi (Sk. *holākā*), was celebrated in much the same fashion. Compare the Spring Festival songs in *Ratnāvalī* 1.14–15. This explains the apparent contradiction between *vidhivat* ‘according to rule or custom’ and *unmādyate* ‘is intoxicated, runs wild.’ 175. The metaphors all refer to the presentation of a play. Kosambi suggests the possibility of a reference to some lost play called *Anaṅgavijaya*, “Love’s Victory,” remarking that the reference would be particularly appropriate if the play were written by Malayarāja, an author to whom several of the verses of our anthology are attributed. (c) *āṣāḍha*: Mount Malaya; *P.W.* quotes only from lexx. 176. (b) The ms. reading *vyāmaṇ* must be emended to *śyāmaṇ*, as *S* has it. *Vyāma* as ‘smoke’ is suspicious to begin with from its not having been found outside the lexica. Decisive, however, is the argument that one does not make smoke (*vyāma*) with smoke (*dhūmaiḥ*). The image of fire blackening the woods is as old as the *Rigveda* (cf. Intr. 9, par. 3) and in the present context is highly poetical. The tips of the tree twigs, especially of the *kiṃśuka*, turn dark as they first begin to swell (cf. 189b) and this gives the woods a dark, smoky appearance. *T*’s taking of *kānanam* as nom. is impossible. The nom. is in *sa khalu* ‘he (fire) indeed,’ i.e., no one but him. 177. (b) *pranayi*: the adjective means literally ‘closely acquainted with, friendly to’ and is occasionally used in these verses in the literal sense, e.g., 555c. Far more common are two extended senses not noticed in *P.W.* First, as here, ‘close to, in, on, at.’ Other examples are 661a *karapranayinīm kṛtvā kapolasthalīm*: ‘placing your cheek on your hand’; 690a *payodharapranayinīm dṛśam*: ‘[his] glance which was on her breast.’ Cf. also 517, 658c. Second, ‘similar to, like,’ e.g., 370cd: *toranapranayinā . . . bāhuyugena*: ‘with her two arms raised like a gateway’; 1016d: *mānikyastabakatrayapranayinīm hārsya śriyam*: ‘beauty like that of the three clusters of rubies of a necklace.’ So also in 447, 737d, 685c, 1032c. Other words meaning friend or close companion are similarly used, e.g., *mitra* 419a, *suhṛd* 34a, 953a, *sapaṅkti* 974b, *sakhi* 202b. 178. (c) *māsah*: gen. sg. 179. Punning verse: “The calyxes of *mucakunda* now quite filled with beautiful-winged [or, -feathered] bees [or, arrows], black as though from the smearing on (of poison), look like Love’s quivers.” ŚUBHĀṆGA.

181. (d) *prasārajuṣaḥ*: ‘enjoying extension,’ referring to the lengthening of the days. 182. (a) *duḥśliṣṭa*: apparently, ‘badly stuck together,’ i.e., tightly stuck. For the colors cf. the comparison with red-beaked parrots in 157. 183. (a) *karṇapravāla* is any natural ornament passed over the ear, sometimes a flower stalk, sometimes blades of young rice or barley, here a little wreath of flowers or buds. (b) In my translation *JAOS.* 74.130 I was misled by *T*’s note. The correct interpretation is furnished by a comparison with *Ṛtu.* 6.7, where the drops of sweat are likened to pearls; here they are likened to buds. The line forms a single compound. (c) *haridrā*: for turmeric on the cheek cf. 389a, note. (d) For a similar image cf. *Ragh.* 16.48.

184. Punning verse: “After breaking a portion from [or, after deceiving] night, day wanders, suddenly warmer [or, suddenly grieved]; while night, growing shorter [or, thinner] herefrom, maintains perfect clearness [or, calmness of temper]. The first shows the nature of a man in the world to those whom he loves; the other makes known that the position of a woman depends on man.” (a) *sadyastapto*: cf. 193a. 185. (b) I have translated the version found in the text of Vāmana, which has *śikhānām* for *sthitinām* and *sphurati* for *sphuṭati*. The only way of making sense of the reading *sthitinām* is to read *catura* in *a* (this is the reading of *S* and should be so noted among the var. lect.) and connect this as forming a single cp. with *sthitinām*. The literal meaning would then be “Of the *plakṣa* trees now in a state quick to drop their old leaves, the stem appears, etc.” As regards *sphuṭati*, this could be right since the verb is sometimes used for *sphurati*, but the latter is more correct and avoids the repetition of *sphuṭa* in *d*. 186. (b) *kaṅkelli* is another name for the *aśoka*. By *phullacchaṭāḥ* ‘blossoming streaks’ the poet refers to the branches of the *aśoka* each covered with a line of flowers. Cf. 160 where the branch was compared to a placard with a line of writing along it. Hence the appropriateness of the metaphor, Love’s arrows. (c) *apavitram* and *sārambham*: neuters used as adverbs with the intransitive *ujjṛmbhate*. 187. The verse is full of sexual overtones, which I forbear pointing out as I am not sure how many the author intended. (d) *yuvā*: the tree is now in its manhood, mature, as contrasted with childhood when already its buds perfumed the wind. 189. Not found in any of Bhavabhūti’s extant works.

190. The sight of this emblem of love would otherwise increase the sadness of the wife in separation. 191. Punning verse: “‘There is separation from those we love [or, lovers have disengaged from embrace]; what things do not burst forth, my friend (*ujjṛmbhitam na āli kaiḥ*)? [or, lotuses (*nālikaiḥ*) have blossomed]; even a friend grows rough [or, a small thirst grows greater]; stupid men (*jaḍair*) have become lovers of their elder female relatives [or, water (*jalair*) has become much loved]; a mine of vices is admired [or, the moon is admired].’ ‘Alas, what is this; the Age of Discord?’ ‘No, no; summer has arrived.’” [RATIMITRA?] 193. (a) The pun does not reproduce well in English. *Tāpa* means grief, remorse, e.g., at injuring one’s wife, and also heat. Cf. 184 for a similar pun. For the slenderness of the night, cf. 167, 181, 184, 251. The verse is *Ragh.* 16.45. I imagine that the original ascription was *raghoḥ*, which by successive copyings was corrupted to *baṭoḥ*. 194. Such merit as the verse possesses lies in the verbal figure, which some critics called *citra*; see *Skb.* 2.214. The cps. which modify *māsi* all end in root nouns which take *i* in the locative. Thus, the effect, of various meaning with similar sound, is reminiscent of *yamaka*. A similar verse is 250. 195. (a) It sounds strange to speak of crows laying eggs in summer, but such is apparently the practice of Indian crows. *Grīṣma*, of course, begins with *jyēṣṭha* in mid-April, considerably earlier than summer in North America. But *S* 2.161.1a

makes the crow hen lay as late as the monsoon. (cd) Lit. 'The (last) remainder of night, noisy with the shrike's call, drives off the sleep won from . . .' 196. For a verse which imitates or is imitated from this see 1174. Both *śikhābhīḥ* and *pavanaiḥ* are modified by the possessive genitive *dāvavahneḥ*. (d) *patra-bhaṅga* was a design painted in aloe-paste (agallochum) or musk on a saffron base which was applied to the cheeks, etc.; for further references cf. note on 389. 197. (ab) lit., 'in the vicinity of which (trees) is a herd of innocent gazelles, who delight in the sweet, fondling mood of the *hindolā* and have been attracted by the song of the girl attendant at the well.' *Hindolā* I take to be the musical *rāga* of that name ('swing-song, cradle-song'). For *prapāpālikā* cf. Intr. 9, par. 5. *vātahariṇa* = *vātamrga*. 198. Construction: 'The day is passed by birds . . .' The two long cps. are bvs. modifying *pakṣibhīḥ*; *śīthilitapṛāyāṃsam* is neuter used adverbially with *nīyate*. *Śīthilita*, though properly subordinate (*apradhāna*) in the cp., is construed with the kdh. *cañcac*-, instr. of means. (a) *Cañcaccañcu* and similar phrases are popular in verses of the Gaudī style; cf. 531, 800, 1171, 1528, 1536. (b) Lit., 'the heat of their wings.' *pakṣapuṭa* = *pakṣatipuṭa* of 1154. (c) *kaṣṭa* = *kaṣṭena*, 'with difficulty, barely.' (d) For summer gales cf. 1172 and *Ṛtu*. 1.22 and 24.

200. The verse is not found in the extant plays of Bhavabhūti, but *dhaukate* is a favorite word of Bhavabhūti. 201. Bhavabhūti too uses the phrase *sarasakadalī*, *Māl*. 2.3. In var. lect. for *b* read *a*. 202. (a) *vilocanāñcaladarī*: 'the creases at the corners of the eyes.' (b) *sakhaiḥ* means no more than 'on,' 'the drops of water on the rope of moss.' For the use of words which mean literally 'friend' in this weakened sense see 177b, note. (d) *dūraniḥ-sahatayā*: instr. of characteristic, 'with annoyance far removed.' *T*'s interpretation is impossible. 203. (c) Compare *Ṛtu*. 1.15 where the summer heat overcomes the elephants' fear of lions, and 1.18 and 1.20 where the traditional enmity of snakes and frogs is dissolved during the oppressive summer day. *pratapati taraṇāv*: loc. abs. Taking the ptc. as a third pers. sg. is apparently what led *T* to his grammatical difficulties and emendation. *āṃśavīm*: unrecorded vṛddhi derivative of *aṃśu*, 'ray-born, deriving from the sun.' *tāpatandrīm*: 'lassitude of heat.' 204. (a) The wavy line may be deleted under *jātāḥ*. (c) *dhātakī*: *Grislea tomentosa* Roxb. I have not seen the tree to know it. The context implies that the flowers are red. (d) *śamī*: *Prosopis spicigera*, as in 512c, a thorny tree with very hard wood. The thick-growing cane and the thorny *śamī* offer good protection for bird nests. 206. (d) *halamukta*: there is no plowing in India until a week or so after the rains have set in. 207. (b) *udbalbajān*: probably equals *udgata-balbajān*. I suppose that this grass (*Eleusina indica*) grows on the tops of anthills. If so, it would offer some nourishment to the fire, which otherwise would pass the earthy structures by entirely. (d) *ājya*: drawn butter poured into a sacrificial fire to make it flame high. 208. An ornithological catalogue. For *śārāri* see 1151c, note; for *cakravāka*, 452d, note;

koyaṣṭi, 1578d, note; *sārasa*, Intr. 11, par. 3. 209. (a) *saptalā*: the word was used of various species of jasmine as is evident from *A.K.* which lists the word in two places: with *navamallikā*; and with *vimalā*, *bhūrīphenā*, etc. (the double jasmine). Presumably it is the latter that is meant here. (c) *komalā-gram*: the reference is to the filament of the *śirīṣa* flower; cf. 210.

211. (a) *haranti hrdayāni*: ‘charm the heart.’ (b) *arghati*: ‘is precious.’ (c) In summer they cool their breasts with sandalwood paste. 213. It was thought that the meat of the coconut was a congealed form of the milk. 214. (a) *jalayantramandira*: such a structure is mentioned as a cool resort in summer *Ṛtu*. 1.2. *Ragh*. 16.49 with its *yantrapravāhaiḥ śīśiraiḥ* makes it clear that what is meant is a room down the mat walls of which water was caused to flow, a method of refrigeration still used in India; cf. also 1583 below. (c) *kaṅkālaśeṣaśriyam*: lit., ‘its splendor remaining only in skeleton form’; so also *Ut*. 3.43. (d) *marmarayati*: ‘burns, fries,’ from *marmara* = *murmura*. *parpaṭa*: the modern *pappat*, so deliciously prepared in South India. 215. The white-flowered *kuṭaja* trees form the laughing audience and the clouds a canopy for a dancing exhibition on a mountain stage (*T*). I would not press the figure of speech (*samāsokti*) beyond this into *c* and *d*. 216. (a) *jambū*: cf. 157a, note. (b) *śravantīm*: read *sravantīm*. (c) *tāpiñja* or *tāpiccha* (893): another name for the *tamāla* tree (807, 928, 938), *Xanthochymus pictorius* Roxb., a black-barked tree that grows near rivers. 217 (a) *ḍimba*: bud. (b) *kādambinī*: *A.K.* defines the word as *meghamālā*; what is meant is a cumulous cloud of oval shape like the *kadamba* blossom. (c) *kundalatānta*: this makes no sense; read (with *Māl.*) *kandalakānta*; *kandala* here has the sense of ‘sprout.’ (d) *śilīndhra*: here probably not the banana, though Kosambi writes me that there is a wild banana (Marathi: *ban-keli*), since the banana flower is not specially noted for its scent. Tripurāri on *Māl.* glosses the word by *punnāga* (*Rottleria tinctoria*, a shade tree). *lodhra*: *Symplocos racemosa* Roxb., a southern tree with white flowers. 218. (a) *arjuna-sarja*: the two trees are often paired together in monsoon verses, e.g., *Ṛtu*. 2.17. The *arjuna* (*Terminalia arjuna*), which grows to great size, is a tree of extremes: its bark is whiter, its leaves larger, its blossoms longer (cf. *Ragh*. 16.51) than those of any other forest tree. One may see fine specimens in the park at Lahore. In the forest it gives a ghostly appearance (like our beech trees) and Abhinavagupta, commenting on *Dhvanyāloka* p. 173, contrasts its forbidding aspect with that of such ingratiating trees as the mango. The *sarja* or *sāla* (also written *śāla*), *Vatica robusta*, is a straight-boled forest tree with resinous sap, which in ancient times grew in immense stands throughout the Ganges valley. It was under a sal tree that the Jina reached enlightenment (*Kalpasūtra* 120) and it was while plucking a sal branch that Queen Māyā gave birth to the Buddha. *Rām*. 6.127.28 speaks of the great sal forest by the Gumti River. (b) *indranīlaśakala*: simply ‘sapphires,’ so also in 1333a; *śakala* is commonly used as a noun-adjunct of shape with the names

of objects that are small and round: pebbles, gems, eggs, etc. 219. The figure is *bhrama*.

220. The cps., except the long one in *c*, a tp., are all bvs. and all agree with *rātrayaḥ*. A similar verse is 228. 221. (a) *dātyūha*: moorhen is the common name for the bird in England; in America it is seldom seen. In modern India (Bengal) the bird is called *ḍauk*. It is an aquatic bird, the size of a small duck, olive-green to black with a broad shield-like beak and long-toed feet like a rail. It has a distinctive guttural cry that sounds like kek-kek-kek-kek (cf. 265). It is a shy bird (cf. 987 where it hides in hollow trees) and I cannot find that it has been domesticated. However, one of our verses speaks of *dātyūhas* being kept in baskets (224). (c) *jaṭāla*: matted, thick. *ulapa*: soft grass. 224. (b) *dātyūha*: see 221, note. 225. (a) forest-fires: see Intr. 9, par. 3. 226. (a) add to var. lect. *N kvaṇandardura*. (b) *śambūkāṇḍaka*: oyster's eggs, i.e., pearls. Thomas and my former translation (JAOS. 74.123) are sadly mistaken. For *pāṇḍuratata* read with *K*, *P*, *pāṇḍuratarā*. *vīraṇa*: *Andropogon muricatus*, a sweet-smelling grass or cane with spiked tip; cf. 1151d. (cd) The children are driving the fish into nets as is still done in Bengal. *cubhrūs cubhrūr*: unrecorded; probably a cry to scare up fish; but possibly a vernacular phrase (e.g., catch him, get him). 227. (c) *viḍojas*: Indra. (d) The sapphires are the thunderheads, cf. 218. 228. The verse is similar to 220. The cps. are bvs. agreeing with *niśāḥ*. (d) *janasya virahiṇo*: gen. of agent with *soḍhum*, passive. 229. (b) *disati dhārārave mūrccati*: loc. abs. (c) *ghorayan*: the causative in the sense of the simplex.

230. (b) For *bandhyāḥ* read with *T vallyaḥ* (agreeing with *dhanyāḥ*). 231. Punning verse: "This rainy season is like an old woman. It is no longer disturbed by dust [or, menses]; the light of its stars [or, pupils] is obscured by a cloud curtain [or, by a thick cataract]; and its heavy clouds [or, breasts] hang low." *Sbh.* attributes the verse to *VRDDHI*, i.e., *ŚAKAVRDDHI*. 232. (a) *jhalā*: unexampled, is said by lexx. to mean 'sunlight, brilliance.' (b) *paryāvilāḥ*: this accounts for the half-black nature of the clouds, as the *vāḍavānala* accounts for the half-fiery nature. (c) *uddeśasphurad*, if it means 'flashing high,' is an unnatural expression, but it may be chosen for the rhyme with *apadeśa*. (cd) *apadeśāt . . . dahyante*: they burn because of pretended rainbow flame, i.e., by what is called rainbow flame but is really submarine fire. 233. (d) *svairiṇyāḥ*: i.e., *abhisārikāyāḥ*, cf. Intr. 10, par. 5. 234. (b) *śaṅkāsprśaḥ*: attaining a point at which one suspects them to be. 235. (b) I suspect the line is corrupt. The sound of rain would be high pitched (*uttāla*); yet one cannot divide *ghanān uttāla*. (c) *tadibhīvo*: emend to *tad itīvo*. 236. A *jāti* or *svabhāvokti* verse; see Intr. 35. (a) *jhātkāriṇo*: cf. 1578b. 237. (a) *vaṃśīnām*: from *vaṃśin*; the meaning 'bamboo grove' is unrecorded, but natural enough from the etymology. The parallels of similar verses require that the image be of the flora which grows at the spot where lovers have their

trysts; cf. 808, 815cd, 1588; bamboo pipes (from *vaṃśi*) will not do. (b) *grāma*: simply makes *sarī* plural. (d) *tala*: emend to *taṭa*.

242. (a) There should be no break in the type. 243. (d) *krīḍālasāḥ*: lit., ‘slow in sport,’ but implying attentiveness; cf. *Bh.* 138 *dayitā vilāsālasā*, which Rāmacandra (2.83) glosses as *kaṭākṣabhujakṣepādivividhaviḥbhrāmā-caraṇatātparā*. 244. Punning verse: “Śiva [or, the peacock] sings, Gaurī, eyes flashing like lightning, [or, the white lightning with shaking stars] dances. Then thick-set Mahākālā [or, this great black cloud] beats the drum.” For Mahākālā see Intr. 5, par. 12. 246. An example of *apahnuti*, see Intr. 24, par. 5. “‘In this time of downpours one can’t stand up without falling [or, I can’t exist because of the absence of my husband].’ ‘You are pining with love, unsteady one.’ ‘No, no, dear friend; the road is slippery.’” Add to information in var. lect. *Śp.* 525. *T* misinterprets the verse. 247. For the shape of the *ketakī* (= *ketaka*) flower cf. 44, note. “The *ketakī* is traditionally said to attract snakes” (Kosambi). 248. (c) *tarṇaka*: ‘the young of an animal.’ 249. (d) *kālakāpālīka*: a sorcerer of death or a sorcerer in the guise of the (rainy) season. The *kāpālīkas* went naked, smearing their bodies with ashes and wearing or carrying a skull (*kapāla*). Śiva as *kāpālīka* wears a skull in his hair. The *khaṭvāṅga* was the staff carried by a *kāpālīka* (cf. *Māl.* 5.4); it had ribbons and bells attached to it and was sometimes surmounted by a skull (so in 1619).

250. The figure is *citra* as in 194. (b) I suspect that the line is corrupt. (c) The *cātaka* bird will drink only raindrops straight from a cloud, cf. Intr. 33, par. 15. Add to var. lect. *N srotasi*. 251. (a) Since the spring equinox the sun has been fattening day at the expense of night; cf. 167, 181, 184, 193. 253. (c) *spṛṣṭāḥ*: ‘in contact with’ in the weak sense of ‘possessing.’ *pātum payodānilam*: snakes were supposed to live on wind: BIS. 6903 and verses 1140, 1144, 1269, 1411 below; cf. also such terms for snake as *pavanāśin*; cf. also 136b, note. (d) The tips of bamboo shoots are black; cf. 237. 254. (d) *sthapuṭita*: the word *sthapuṭa*, it seems to me, means hollow, depression, not as the commentators on *Māl.* 5.16 would have it ‘raised and depressed’; cf. 1530d, note. 256. (b) *pary anyadharmikaḥ*: the sense is banal; read *par-janyadharmikaḥ* with *T*; both forms would have had the same pronunciation to Yogeśvara. 258. (b) *garbhakoṣa*: the dictionaries know only the meaning ‘uterus’; here clearly the fruit cluster of the red banana.

260. All three flowers blossom in the rains. (a) *nīpaiḥ* = *kadambaiḥ*. (b) *miśrāv*: the reference is probably to fallen pollen. But there is a variety of banana flower that is streaked or striped; see note of Shankar Pandurang Pandit in his edition of *Vik.*, p. 110. 261. (c) *svairiṇī* = *abhīsārikā*; cf. Intr. 10, par. 5, and Intr. 24, par. 3. (d) *pratyudāste*: emend to *pratyupāste*, ‘serves, attends.’ *kṛtārthaḥ*: in the full sense ‘one who has attained his goal,’ in the weak sense ‘lucky, fortunate.’ Both senses are here appropriate. 263. (c) *dhārākadamba*: quoted by *P.W.* from lexx. as a kind of *kadamba*, but the

specification *dhārā-* would fit any *kadamba* in the monsoon season. 264. (a) *kāmam*: the cranes ‘may well’ brave the buffaloes; the doves are more timid. 265. (b) I do not understand the *mata* in *dviguṇamata*. (c) *dātyūha*: see 221, note. (d) This line makes no sense to me. 266. Punning verse, forming the poetic figure *samāsokti*. Autumn is conceived as a woman pleasing her lover, the moon, at the expense of rendering jealous his rival or her husband, the sun. “Wearing on her white cloud [or, breast] a rainbow looking like the moist wound of a fingernail, autumn gives pleasure to [or, makes beautiful] the moon with its flaw [or, sin, viz. of adultery] and makes the sun more hot [or, miserable].” [PĀṆINI?] The verse is a favorite one with critics and is in simpler meter than the following eight verses, none of which is quoted elsewhere. Accordingly, if vss. 267–274 are by Manovinoda it does not follow that this one is also. 267. Punning verse: “This autumn cries aloud her grief: ‘Although I bear the moon upon my face [or, have a moon-like face], have a wealth of pure skies [or, fine clothes], and have a nether lip bright with [or, bright as] *bandhūka* flowers, still, shame on me for my no longer having broad clouds [or, for my fallen thighs and breasts.]” MANOVINODA. (b) *bandhūka*: also called *bandhujīva*, *Pentapetes phoenica*. It is a red tree-flower that blooms in autumn. It blooms in the afternoon and falls the next morning. From its color it serves as a simile for the rising sun (*Kalpasūtra* 59), red jewels (cf. 287 below), but specially a girl’s lip: 400, 409, 451; also *Svap. Vās.* 4.0.113, *Kuṭṭ.* 112. Worn in the part of a woman’s hair it forms a *tilaka*, *Kum. Sam.* 8.40. 269. (cd) *maṅgalyaṃ kalaśam*: a golden jar (*kumbha*, *ghaṭa*, *kalaśa*) was part of the paraphernalia of many ceremonies. In the royal consecration (28, 930) the jars were filled with water from the four seas (*Rām.* 6.128.49 ff.) or with water from the Ganges (*Rām.* 2.14.34) and other holy rivers. A full jar was also used in the marriage ceremony, as implied in the present verse and in 1576; in the inauguration of a city or a new house (392), at good-luck ceremonies for those about to depart on a journey (150d, 1449a), and on other occasions (1370). In this good-luck jar (*maṅgalyaṃ kalaśam*), which must always be full (empty jars were bad luck, cf. Günther, *K.Z.* 68 [1943], p. 130), a leaf or spray of leaves was often placed (392) and this combination is likened in the present verse to the moon with its dark spot. For further information see Th. Zachariae, *Zeitschrift des Vereins für Volkskunde*, 15.77. (d) *tarpaṇa*: an offering of water to the ancestors, here presumably referring to the water with which a festival marriage jar is filled, which is poetically fancied to color the jar. V. Raghavan suggests to me in a letter, however, that the *tarpaṇa* might be ribbons tied to the jar or some substance smeared on it.

270. (c) The third person plural seems to be used for the third person singular. I had overlooked this until Mr. Richard Gombrich brought it to my attention; but I see no other way of interpreting the verse. 271. Construction: *-taravaḥ*, *-rabhaso*, *-diśaḥ* are all nom. pl. bvs. modifying *niśāntāḥ*;

prasūnair (flowers) is attached to *niśāntāḥ* as instr. of characteristic. (a) *śephālī*: the identification given by *P.W.*, and thence lifted by *M.W.*, is incorrect. The flower is *Nyctanthes arbor tristis*, Linn.; see the description and enlightening examples given by Emeneau, “The Sinduvāra Tree,” pp. 342 ff. The flower is a species of jasmine, white with a striking orange or red-colored corolla-tube. It is the corolla, not the stem, that is meant by *nāla*, as in Bāṇa’s *śephalikākusumanālapīñjara . . . cañcapuṭena* (quoted by Emeneau, p. 344); cf. *unnāla* in 335a below. The *śephālī* blooms only at night; at night’s end it begins to droop; hence *hrdayanibidāśliṣṭavasudhaiḥ*. 272. (a) *rajaḥpātajñānām*: ‘who know where pollen has fallen.’ (b) The charm of the bee-priests is built on the magic syllable *hum*. (cd) Lit. ‘with pride-stealing victory over youths assured, the thick uproar, higher-pitched from their intoxication on honey, of the bee-priests, swells forth.’ 273. The verse, which one may compare with 1150, might better have been included in Section 35. 274. Like the preceding a *jāti* verse. Several of the epithets are repeated literally in 1183, which describes the mating dance of the sparrow. (b) Best take as two bv. cpds.: *madakalarutas* and *stokavācālaçañcuḥ*. 275. (c) Lit., ‘with its environs covered with calling geese.’ (d) *tīrāntā*, cf. *kacchāntāḥ* in 283b; the suffix is meaningless, as in *vanāntaḥ* for *vanam*. *kuraba*: this is the only passage where I have seen the amaranth mentioned as an autumn flower. Elsewhere its blossoms are said to come in spring (*Rtu*. 6.18; *Vik*. 2.7; *Ragh*. 9.29; and above 177). The bees must be inferred from the compound. They could easily have been mentioned expressly by substituting *madhukara* for *mada-kala*. 276. Compare 317. 277. (b) *prāleyadhāma* = *himālaya* (Kosambi). *ambara*: ‘sky’ or ‘clothing.’ 278. (d) The image is suggested by the layers of strato-cumulous clouds in autumn, which appear like the white sandbanks of the autumnally retreating rivers, the blue sky between the clouds being the river’s lessened streams. 279. (a) *āpīna*: ‘udder,’ the word and perhaps the image in which it serves are borrowed from Kālidāsa, *Ragh*. 2.18.

280. (c) The line forms a single bv. and so should be printed solid. 281. (a) *śakyāvatārāḥ*: read *śaṅkyāvatārāḥ* with *S.P.* 282. (a) It is impossible to garner all the cane sap; the bagasse continues to drip as it is hauled away by waggon. *dhīra*, n: ‘saffron,’ here ‘saffron-colored.’ (d) *accha*: here in its modern vernacular meaning of ‘good,’ perhaps for the first time. 283. (b) *kacchāntāḥ*: cf. 275d. *kāśa*: *Saccharium spontaneum*; its seed is borne aloft by a fluffy white tuft like that of our milkweed. (c) The river is the pupil of the eye, the new-risen sandbank the white, and the lines of wagtails the black collyrium ointment. (d) *kamsāri* = *kṛṣṇa* = black or dark blue; the two colors are often not distinguished. 284. (b) *kaśāya*: probably ‘astringent,’ but possibly ‘red.’ The eating of the waterlily buds may be fancied to alter the birds’ throats from astringent to sweet. The passage is paralleled by *Māl*. 7.1.30, where the second meaning, however, is given to *kaśāya*: *kavalīa-*

āravinda - *kesara* - *kaśā* - *kañṭha* - *kalahaṃsa* - *ghosa* - *ghagghara* - *kkhalia-gambhīra-bhāradī*: ‘a deep voice, limpid and trembling as the voice of the *kalahaṃsas* whose throats are red from the tips of red waterlilies they have swallowed’; cf. also *Kum. Sam.* 3.32. On both our verse (*Dhv.* ad 4.7) and the Bhavabhūti passage the commentators take *kaśāya* to mean ‘sweet,’ but I have seen no example where the word clearly has that meaning and the meaning is inappropriate in both passages. (c) *akaṭhara*: the tusks of young elephants are both softer and whiter than those of the bulls. 285. (a) *kalama*, m.: winter rice, which is harvested in January. (b) *mañca*: Hindi, *macān*, “a platform with high supports, from which one shouts or slings stones to drive off wild animals; this is done even now” (Kosambi). 287. The verse is reminiscent of *Kir.* 4.7–9 where the girl who guards the rice (*kalamasya gopikā*) likewise wears *bandhujīva* as a tilaka, lotuses on her breast and a waterlily at her ear. (b) Lit., ‘by reason of fresh waterlilies, earring service is not absent from the purloin of her ear.’ (c) *bandhujīva*: cf. 267b, note. 288. (a) Cf. 289a. *dūrāpāya*: read *pūrāpāya* with *S.* The lower branches of the trees have been submerged in the recent flood.

290. (a) As the line stands one must translate ‘possessing hollows from which water flows by the destruction of snakes.’ This makes little sense; furthermore, *vigal* seldom means ‘to flow’; usually it means ‘to give out, be used up, cease.’ So I suggest emending *jala* to *jvala*. The flame that came from the tree-hollows in the time of forest fire before the flood and that is fancifully supposed to come from the venomous mouths of snakes, has ceased, for the hollows have been inundated and the snakes drowned. (c) *dūrībhavanti*: n. pl. of pres. ptc. 291. (b) *āśu*: quick-growing rice, that reaches maturity at the end of the rains. (c) Autumn is the season of funeral ceremonies, at which brahmins are feasted. 292. (c) Cf. 291c, note. 293. (a) *yātrālagnam*: lit., ‘the auspicious moment for departure on a journey or pilgrimage.’ 294. The areca palm (*pūga*) ripens in December, but the fruit is usually picked before ripe. The egg-sized fruit contains within its thick rind the betel nut. (b) *paṭola*: *Trichosanthes dioicida*, a sort of red cucumber said to be good for the bile; it is still called *paṭol* in Bengali (Hindi: *parwal*). 295. (d) For *virasa*, ‘worthless,’ cf. 484c, note. 296. (b) The hidden sparks are the buds that will soon appear; cf. 152a. 298. The identity of the *damanaka*, mentioned here and in 307, is puzzling. It cannot be, as *P.W.* would have it, *Artemisia indica*, a small plant related to our wormwood and sagebrush. It is, rather, a tree growing in the north (cf. 307) and white of bark. One might guess that the term was applied to the birch (*bhūrja*), but of birches that I know only the cherry birch (*betula lenta*), which is *not* white-barked, has leaves that can be called *kaṭumadhurāṇi*. (b) Presumably the leaves turned yellow or brown in winter like the saffron or musk that was used for *patralekha* (cf. 389a, note). 299. As the grain ripens, the peasant moves from his house to the field-hut to prevent theft of the crop.

301. (a) *pratañka* makes no more sense than the *patanika* of the ms. Various emendations occur to me, of which that which does least violence to the text, while making good sense, is *ksatāñka*. The literal, then, would be ‘placed on her inner thighs which are marked with scars from the fire.’ 302. The women of the poor in some parts of India wear no bodice or breast cloth (*kañcuka*, *stanāṃśuka*), being clad above the waist only in a draped cloth. This simple costume was certainly commoner in ancient times. In this costume any wide movement of a woman’s arms, outward or upward, reveals the side of her breast. References to this are frequent in verse. The gesture, as one might suppose, was sometimes natural, as here and in 1152, 1182, and sometimes due to coquetry, e.g., in 509 and *S.* 2.17.4. (b) *sevyatām*: acc. noun object of *nīyamānaḥ*. 303. (b) “When the cut sheaves are piled high enough, the oxen tread out the grain on an easily built threshing circle. This is simpler than taking the whole stack to a single fixed threshing floor” (Kosambi). 304. (d) *badarāṇi*: when the jujube becomes fully ripe it loses its taste. 305. Karṇa in the *Mahābhārata*, the very type of generosity. 306. (c) The Kundacaturthikā was a love festival, celebrated in Bengal on Māgha Śukla Caturthī, i.e. in January, but in Western India three month later, in Vaiśākha. See references in V. Raghavan, *Bhoja’s Śṛṅgāra Prakāśa*, Madras, 1968, pp. 652–653. (d) *ulūhukā*: a woman’s cry. The ‘l’ is rapidly repeated, producing somewhat the effect of warbling. The sound is still to be heard in Bengal, as a provocation to love or as an auspicious cry at weddings. *hūtānaṅgam*: bv., agreeing with *manaḥ*, lit., ‘heart(s) in which love is called forth.’ 307. This and the two following verses are doubtless from a single work. They are in *mandākrāntā*, the meter of Kālidāsa’s *Meghadūta*, which has been generally used for messenger poems ever since Kālidāsa’s time, e.g., in Dhoyika’s *Pavanadūta*, Vāsudeva’s *Bhṛṅgasamdeśa* and in the *Padāṅkadūta* and *Uddhavasamdeśa* printed in Jivānanda’s *Kāvyaśaṅgraha*. (a) *damanaka*: see 298, note. (b) The poet could not have written this without actually having camped out in a snow-storm. The flakes all seem to come from a single focus above the light of the fire. (d) *P.W.* stars the word *himānī*, ‘a heavy fall of snow’ as unexampled. It occurs also in *Kir.* 4.12, 4.38. 308. (b) Lit., ‘his limbs wrapped in rags consisting of a network of snow, etc.’ *mahikā* normally means ‘mist,’ but the meaning ‘snow’ is also given by *P.W.* and only this will fit with the word *jāla*, ‘network.’ The subject-matter, then, is similar to that of the preceding verse. 309. (c) *sacakitā* must be joined in a cp. to the following word, the cp. to be analyzed as *sacakita-avārapārīṇa-dṛṣṭer*, ‘of the traveler whose frightened sight travels to the farther shore’ (Kosambi disagrees, but cf. *Pāṇ.* 5.2.11). (d) For *dūrottānā* read *durotthānā*.

310. (b) The usual fancy concerning the moonstone is that it weeps at the touch of the moon’s rays; so 647, 915, 918, 1278. Here the connotation is different and hints at a commerce of lovers in which the partners sweat; cf.

Intr. 19, par. 6. (c) Emend *pātrīkṛtām* to *pātrīkṛtāḥ*. Kosambi and Gokhale, taking the printed version as gen. pl. of *pātrīkṛt*, object to this emendation, but their interpretation leaves no construction for *kāmibhiḥ*. With the emended line compare 517d. I understand the whole verse in its literal sense as follows: "The moonlight's beauty (*indumahasām śrīyaḥ*) fades, lacking warm charm (*lāvanyaśūnyāḥ*), [because] the laughter which it possessed in the form of white waterlilies is banished afar, [and because] it has left those love-sports which produced water in its darling moonstones which are now bathed in frost, [and because] by lovers it is no longer made to be a recipient of their glances even in the intervals of intercourse." For the distinction of *sau-bhāgya*, *lāvanya* and *śrī*, see Ingalls, "Words for Beauty," pp. 97-99 and 102.

311. (ab) The *dhvani* is of a woman bereft, whose friends stand fanning her as she weeps. (d) The mist rises from the ponds on winter nights. 312. (a) *navapūga*: the betel nut is gathered in winter; cf. 294, note. 313. (a) Lit., 'the monkeys tremble much.' 314. (a) *arghanti*: 'are precious,' as in 306. (b) *agrānna*: food or grain from the first harvest. (cd) These lines as well as the descriptions in 1178 and 1182 doubtless refer to husking rice by a machine similar to what is now called in Bengal a *ḍhenki*. In different regions of India rice is husked in different ways, being trodden out by cattle (303), pounded in a mortar by hand, or pounded by a machine. The last method is characteristic of Bengal. The machine consists of a balanced beam to one end of which the pounding stone is attached. The operator by depressing the opposite end of the beam, either pulling it down by hand (as here) or treading it down by foot, raises the pounding stone which is then let fall (cf. *udgīrṇa* in *d*) on the rice. With *masṛṇodgīrṇa* compare *masṛṇollasan* in 1178a; the sense is that the beam works smoothly. 315. (b) *sarṣapān*: see 316 and 1184, note. (d) *punṣyāgnir*: the public fire kept burning in a village square for the use of travelers and the poor. So also in 1305. See Peterson's note to *Sbh.* 1857. The merit (*punṣya*) would attach to the philanthropist by whom the fire was kept up. 316. (a) Cf. 315 and 1184, note. (d) *punḍreksu*: the famous red sugar cane of east Bihar and west Bengal; so also in verse 1219. 317. Compare 276; the similarity of content doubtless explains *S*'s ascription of the verse to Bhāsa. (c) A dung fire gives off much smoke but little flame; cf. 302. 318. Preparation of mustard oil: "mustard seed being first pounded cold and the rest extracted by heat" (Kosambi). The fire apparently is kept up through the night, but does not give off enough heat for the workers to dispense with their straw bedding (*palāla* cf. 305, etc.). [Kosambi takes *palāla* to refer to the mustard chaff itself, but I doubt that this is possible.] 319. I am puzzled by the fact that the *kṛṣṇala* or *guñja* berry (*Abrus precatorius*) is elsewhere said to ripen and fall in summer, not winter (see *Smk.* 60.11 and 60.24). It is a beautiful red berry marked with a black spot; hence the appropriateness of line *b*. (d) *sahacarī*: the vines are pictured as wives of the trees to which they cling.

320. (b) *phalinyo*: it is not clear to me what flower is meant, the *priyaṅgu* vine (*Aglaia odorata*), *Carthamus tinctorius*, or *Crocus sativus*. I have chosen the last as most appropriate to late winter, though the strong scent would better describe the *priyaṅgu*. 321. A catalogue verse, like 208, the words here being chosen largely for their alliteration. I cannot identify with certainty all the plants. *yamānī*: P.W. ‘*Ptychotis ajowan*’; Kosambi, ‘low-grade barley.’ *śatapušpikā*: P.W. ‘*Anethum sowa*’; in Hindi *so(w)a* means fennel. *vāstukavāstavaḥ*: both *vāstuka* and *vāstu* (starred) are given by P.W. as ‘*Chenopodium*,’ i.e., orach. *Kustumbinī* doubtless is the same as *kustumbarī*, ‘coriander.’ 322. (c) *sthapuṭanijaviṣkambhaviṣamaṃ*: ‘uneven in its breadth of wrinkles,’ a far-fetched expression. Vāmana quotes the verse as an example of *ojas*, turgidness of style. For *sthapuṭa* cf. 1530, note. 323. (b) The reference is to Śiva in his androgynous form, as *Ardhanārīśvara*, cf. Intr. 4, par. 8; Intr. 14, par. 5. 324. (a) The chain of sidelong glances is likened to a series of black bees (pupils) on white waterlilies (the white of the eye); cf. the metaphor in 465c. In the next line the same referendū underlies the metaphor of the spotted antelope, the black spots representing the pupils against the white background. (c) *viṣaviṣamāḥ*: cf. 496 *viṣama-viṣam*. (d) *pāyāsur*: precativē of *pā*. 325. (c) Lit., ‘possessing an at-will skill for great and varied wonders.’ 326. (a) *karaṇamānmano*: the word seems to be corrupt; at least, I can make no sense of it. *vāmāṅganityāṅganah*: cf. 323b. 328. Cf. 81. 329. (a) *rati*: the wife of Kāma.

331. The five beginning with sound are: sound, touch, form, taste and scent. 334. (b) *vyaktas*: read without *avagraha*, *vyaktas*. (d) *pañcamalayaḥ*, the reading of *N* only, can scarcely be right, for *pañcama* is the name of a note or key and *laya* means tempo. Read *pañcamakalaḥ* with *T*, *K* (*pañcamaravaḥ* of *P*, *Śp.*, *Smk.*, gives equally good sense). The *pañcama* is the note of the cuckoo (cf. 153a, 166b, 168c, and Intr. 8, par. 2) and serves to usher in the springtime, just as the symptoms noticed in *ab* serve to usher in the girl’s adolescence. *kala*: a low, sweet sound. 335. (a) *unnālālakabhañjanāni*: lit., ‘the breaking off of hairs that stick up’; *unnāla*, unrecorded, ‘with the blades or strands sticking up,’ is surely the correct reading, for which *Vid.* and *Bāl.* have substituted the better known word *uttāla*; cf. *unnāla* in 271b. (d) The second half of the line recurs in 346d, 348d. *pratikalam*: not in *P.W.*, ‘at every moment’; so also in 347a, 520a. 336. The verse occurs cumulatively in *Vid.*, the heroine writing one more line each act and the manuscripts of her missives bringing successive transports to the hero. (c) *bhāva*: expression, the physical manifestation of an underlying state. (d) In the printed edition this line is garbled, whence Arte’s note and Grey’s translation make no sense. *T*’s note makes sense but is wrong. For *prati-janam* read *prati janam*. 337. The same simile is employed in 340, 399. References to the painting of the breasts with saffron are frequent: 340d, 472d, 497a, 547a, 628a, 736a, 939b. (c) *upānta* is regularly used to refer to

the side or slope of the breast; cf. 604, 612, 618, 632. 338. Cf. 48. 339. (ab) Lit., ‘whose eagerness for [or curiosity about] love comes close upon acquaintance with the line marking the frontier of adolescence.’ The poet seems to have in mind a geometrical image (*rekḥāparicumbat*: ‘tangential to a line’), but allows the word *paricaya* to intervene.

340. The trope is *apahnuti*, the object of description being denied and a metaphor put in its place, as “This is not her face; it is the full moon.” See *Sd.* 10.38. (ab) *antaḥsaṃkrāntasīma*: ‘its boundary [which separates it from its pair] moving inward,’ that is to say, the groove between the breasts becoming narrower. 341. (a) Lit., ‘her buttocks seek an argument with [i.e., seek to rival] . . . a *vedī*.’ The *vedī* was narrow at the center and broad at the sides, hence is used as a stock metaphor for a woman’s waist much as we use the term ‘hourglass waist.’ In the present passage, however, the poet has in mind the image of an hourglass shifted from the vertical to the horizontal. (b) *madhu*: the same as *madhūka*, *Bassia latifolia*, Hindi *mahuwa*. A girl’s cheek is likened to a mahuwa flower again in 342, 451. The likeness arises not only from the pale color and velvety texture of the flower but from its intoxicating properties; see W. Koppers, *Die Bhil in Zentralindien*, p. 305. (c) *lāvanya*: that particular sort of beauty which gives women their fascination; it is often referred to as a liquid, a paste, a wash, see Ingalls, “Words for Beauty,” pp. 99–100. By speaking of a ‘thick *lāvanya* of saffron’ the poet seeks to suggest a smooth golden complexion. 342. (b) *madhūka*: see 341b. *saṃmugdha*: ‘confused, uncertain,’ as in the state between sleep and waking; cf. 359d. 346. (a) *śārīdyūta*: ‘pachisi games.’ Pachisi was played between lovers, often for love-forfeits; cf. 605; for the method of playing the game cf. 1400, note. (d) The second half of the line equals 335d, 348d. 347. (a) *pratikalam*: cf. 335d, note. (d) *netraikaṭṭayam*: her body is ‘the sole drink for one’s eyes.’ This use of *eka* within a compound to strengthen an expression deserves notice. Often it must be translated quite freely. Thus, 456 (= *Vik.* 1.10) *śṛṅgāraikarasaḥ*: ‘the very essence of love’; 380d *smaraikasuhṛdā* and 506a *madanaikabandhur*: ‘Love’s very best friend’; 827d *viṭaikaikalpalatikā*: ‘the very wishing-tree of gallants’; so also in 691c, 1022d, 1035d, 1109a. 348. (b) *āsūtrita*: ‘effected by.’ (d) Cf. 335d. 349. (b) Translated as printed in text. *KHA.* reads *smitasudhāsiktoktiṣu*, which makes a somewhat easier compound. (c) *vyatikara*: cf. 560a, 576a, 854d.

350. The young girl is speaking to her friend of the first signs of love. A trembling of the eye, besides being a natural expression of amorousness, was considered a love-omen; cf. *Māl.* 1.11. (c) *tasmīn . . . śrutipraṇayini*: ‘this (*dhvani*) being at my ear today’; cf. 177b, note. 351. (b) *garbhālasam uraḥ*: just as the motions of a pregnant woman grow more languid. 352. *sajjac*: read *majjac* with *K.* (c) *vakrima*: n. nom. sg. modifying *cakṣur*. 353. (ab) Emend *lihan* to *likhan*. The literal sense seems to be “It having long been

attempted by the women to ornament with their own ornaments him who is regarded by them as ‘still only a child,’ he buries (more lit., engraves) his wish in his heart and expresses disinclination.” 354. The last line contains a pun in *vibhrame*, which can mean ‘flashing beauty,’ or it can mean ‘confusion,’ here the confusion between childhood and maturity. 355. (c) *advitīyatvam*: cf. *navam netrādvaitam* in 520d. 356. Almost the same idea occurs in 363. There are two monuments to commemorate the two who have departed. (b) *cāpalena*: ‘romping, childish liveliness.’ For the triple fold of the waist see 352, etc. 357. I prefer the reading of *Anr. vaijātya* in *c* for *vaijātya*. A literal translation of the verse will then be: “Bearing breasts created by youth’s gathering the hardness from every limb that now blossoms forth with a charming softness, and waking to love that is *masṛṇa* (deliciously slippery) with alternate propriety and boldness; to what *rasas* (flavors, charms) are young women not superior?” One may grant that the reading *vaijātya* furnishes sense, viz., ‘sweet with momentary contradictions of propriety,’ but the particular charm of adolescence was thought to lie not in its occasional lapse of propriety but in its peculiar ambiguity from possessing both the shy propriety of the child and the bolder flirting of the woman, cf. 346, 347. Furthermore, *vaijātya* (= *dārṣṭya*), a learned Pāṇinian derivative, is just the sort of word that would have appealed to Murāri. 358. (a) *tribhāgavalitā drṣṭir*: ‘a glance turned a third part aside,’ i.e., not looking directly at you; the same idea as in 348c, 351a, 352c, 360b. 359. (d) *saṃmugdha*: cf. 342b, note.

361. (b) *mugdhāh*: ‘white.’ The meaning is not recorded in the dictionaries, but cf. 527a, 714d, 955a, and Ingalls, “Words for Beauty,” p. 96. (c) *mugdha*: ‘ingenuous, charming.’ (d) *naḍaha*: ‘attractive, charming,’ as *laḍaha* in 342d. The word is a prakritism. For the saffron complexion of the body cf. 341c. 362. Punning verse. The coming of adolescence is described in terms of the *Arthaśāstra*. “Her wandering eye [or, ‘her eye, a spy’], having discovered all the endearing movements of King Love, hastened to report them thus to her ear: ‘Childhood has departed [or, ‘has set out on a campaign’]; everywhere the body is filling out [or, ‘everywhere there is preparation for war’]; although there is a quavering of voice, the breasts have come together [or, ‘have made a treaty’].” The eye running to the ear indicates, of course, long eyes and sidelong glances. 363. (a) *utkhelat*: unrecorded, ‘shimmering.’ (c) The first *yad* goes with *drśyate* in *d*, the second *yad* stands for *etasyāḥ*. (d) Cf. 356. 365. Similar poetic fancies (*utprekṣā*) occur in 413, 475, 784. 366. (b) *ante paṭasya*: ‘on the edge of the counterpane,’ or perhaps ‘behind the curtain.’ (d) *priyām*: his young bride. 369. The verse is to be explained by the custom of visiting lovers; see remarks on *abhisārikā* Intr. 24, par. 3. The *pragalbhāḥ*, lit., ‘bold ones,’ are older women who practise this custom. Their tales of love (*smarakathā*) naturally would concern their nights’ adventures. The young girl’s gestures in repeat-

ing the stories would indicate the fear of moon and watchman, holding of bracelets and binding of anklets to insure silence, etc. She longs to be involved in such excitement herself but does not yet quite dare. The end of the verse is charming, for the ingénue, wishing that she could catch lovers as do the faster set, does not realize that she is twice as desirable to men for being still as she is.

370. (c) *pranayinā*: ‘like’; cf. 177b, note. 371. Punning verse: “Here Youth the hierophant lays out the *bali* (sacrifice, or *vali*, ‘waist furrows’) and draws the sorcerer’s circle of her breasts on my beloved that King Love may win his magic powers.” 372. (b) *-saṃdhi* would be better separated in print from *viramad-*. 373. (c) *vāsogupti*: lit., a cloth prison, presumably a corset for confining the waist. 376. The poet has seen the young lady (*iyam*) before as a child, and is struck by the difference. 377. Only the sweet-flowered vine is visited by bees. For the secondary meaning: bud (*koraka*, like *kudmala* in 342, *mukula* in 352, *udbheda* in 364, 380) is used of a young breast; bee (*śilīmukha*) of the nipple (cf. 434). (a) *haratitarām*: cf. *Pāṇ.* 5.4.11. 378. This punning verse is difficult. The following translation is certain for *cd* and contains what seems the best of several possibilities for *ab*. “Formerly her two breasts were as one might say calm and unmoved (*dhṛtam*), but then as though certain persons had instigated them to quarrel (*paścāt praṇunnam iva*, also: ‘as though they had been pushed out from behind’), they bristled up as one might say (*ullasatpulakam*) until their difference (*antaram*, also ‘the groove between the breasts’) was ended through confidence (*ucchvāsa*, also ‘sighs, heaving of the breast’). As the days go by they have exceeded the measure of her dear friend’s hand and they enjoy a lushness equal to one’s fondest wish.”

380. (d) *smaraikasuhṛdā*: lit., by Youth, ‘best friend of Love’; see 347d, note. 381. The three rare adverbs are drawn from *Pāṇ.* 5.3.22. (c) *kalamala* is a prakritism; cf. Hindi *kalamala*, ‘restless, trembling.’ 383. (a) *payo*: The word rings false to me, for it is difficult in the context to overlook the normal meaning ‘milk,’ which is both biologically and aesthetically impossible in this verse. 384. A humorous *maṅgalācaraṇa*. This feigned indifference to the object which is really desired was termed *bibboka* and *Sd.* ad 3.100 quotes this verse under the definition of that term. There would seem to be some connection between the term and the name of the author, Vibhoka, to whom *S* ascribes the verse. 385. From the author’s *Viddhaśālabañjikā*, being the king’s description of Mṛgānkāvalī walking in the moonlight. 387. The metaphors refer respectively to a woman’s body, face, eyes, forehead, and hair. Normally the lotus would not bloom constantly but only by day and normally darkness would be dispelled by the moon. Daṇḍin (*KA.* 2.24) calls such a trope *adbhutopamā*: ‘simile employing the marvelous,’ and this may have been what the author of 387 and 388 would have called it (cf. 388d, *adbhutam*). Later works on poetics, however (e.g., Mammaṭa 10.100,

especially example 449 and *Sd.* ad 10.47), call it *atiśayokti*, ‘hyperbole,’ more properly, for there is really no simile here at all. 388. The gradual development of a woman’s breasts. For the trope see 387, note. 389. (a) Ornamental painting with musk or agallochum (196, 614, 660, 681) was applied to the cheeks (196, 407b, 474a, 590a, 625b, 664, 681, 721, 722, 731, 896, 1174) and to the breasts (614, 633d, 634c, 660, 735, 939c); cf. also 337, note. The painting was often applied over a base of saffron (939b) or turmeric (183). The purpose was to perfume the body and to create a pleasing figure or design (*patrabhaṅga*, *patrāṅkura*, *patrāli*, *patrāvalī*, *patravalli* or *-ī*; note that our mss. regularly write *patra* for *pattra*), especially that of the crocodile, the mount of Kāma (*patrabhaṅgamakarī* 104a, *patrāṅkuramakara* 1582b, *patrāṅkuramakarikā* 633d, *patramakarī* 721b). (c) The clause ends with *tad*.

390. A girl’s face and eyes. The trope is called *saṃśayopamā*: ‘simile of doubt’ (*KA.* 2.26), *sasaṃdeha* (*KA.* 2.358, *Bhāmaha* 3.43) or *saṃdeha* (*Sd.* 10.35–36). 391. The figure of speech is *bhrāntimān*: ‘error, deception.’ So also 409. 392. The metaphors derive from the ritual of entering a new house. For festival jars cf. 269cd, note. 393. Punning verse: “Hari bound one *balī* [the demon Bali] and thereby stepped to supremacy. But the bending of her waist is due to the binding [or, making] of three *balis* [wrinkles].” 394. For the *romāvalī* cf. *Intr.* 15, par. 3. 395. Introductory verse to the author’s love-comedy, the *Viddhaśālabaṅjikā*. The figure of speech is *vyāghāta* of which the requirement is that a thing done by one person by a certain means be undone by another by the same means. 396. The moon’s blemish in Indian terms is its deer or rabbit, in European terms the man in the moon. The trope here is *vyatireka*, that is, contrast working to the disadvantage of the object which furnishes the metaphor. If the contrast goes to the extent of showing the utter uselessness of the metaphor-object (e.g., vs. 400) the figure is called *pratīpa*. 397. The creator Brahmā sits on the lotus that springs from Viṣṇu’s navel. Lotuses always close their petals at moonrise, while in the present case there would be the more reason therefor from the lotus’s jealousy of the greater beauty of the lady’s countenance. See also 442. 398. From the girl’s hair, also a mass of darkness, the curls fall over her forehead; and her face has the eyes of a deer in place of the moon’s deer-blemish; cf. 396. Trope: *vyatireka*. 399. Cf. 337 and 340.

400. Trope: *pratīpa*; see 396, note. 401. Cf. 432. 405. A famous verse, from the author’s *Mālatīmādhava*, being the hero’s plea to the barbarian who is about to offer up the heroine as a human sacrifice. 406. Among aristocratic ways of employing leisure was that of teaching pet parrots and mynas to talk; see *Kām. Sūt.* 1.4.21. Here the parrots have been taught *cāṭu* expressions, that is, such as would be used by a clever gentleman-about-town. For other verses on talking parrots see *Intr.* 20, par. 2. (a) *lavalam*: this form (neuter ?), unrecorded in *P.W.*, occurs again in 447, 668. What is meant is the round, white fruit of the *lavalī* (655, 938) vine, *Averrhoa acida*. Since

it looks somewhat like a plum and is relished by parrots, I have translated as 'parrot-plum.' The fruit is likened elsewhere to a girl's cheek (539). The vine is native to southern India; Bhavabhūti says that it grows on clove trees (*Māl.* 10.3) and our verse 1182a associates it with the clove and other southern flora. (b) *jāmbavam*: the fruit of the *jambu* or rose-apple; cf. 157a, note. 407. For painting the cheek with musk see 389, note. For the wounds from fingernails see Intr. 19, par. 7. The rhetorical questions are similar to those of 620. 408. A similar process is described in 999. For poetical use of the notion that sensual pleasures are a reward for merit (*puṇya*), especially merit gained by asceticism (*tapas*) in past lives, see 416, 422, 439, 444, 488, 551, 562, 565, 742. 409. Figure of speech as in 391. (b) *bandhūka*: cf. 267, note.

410. Lotuses bloom only in daylight. 411. The *cakora* bird is supposed to live only on moonbeams; cf. Intr. 29, par. 3. 412. 'By a needle point,' i.e., sewn. 413. The same idea as in 365cd. 415. (a) *bhava*: read with *P*, *tava*. (b) For *romāvalī* cf. Intr. 15, par. 3. 416. (d) Cf. 408, note. 417. Punning verse: "Yon woman's nature is like a treatise on grammar, a mixture of *guṇa* ('excellence' or 'full grade of the root'), *vrddhi* ('plumpness' or 'lengthened grade of the root'), *varṇalopa* ('causing loss of caste' or 'dropping of consonants'), *dvandvanipāta* ('causing destruction of friendships' or 'copulative compound and irregular form') and *upasarga* ('calamities' or 'prefixes'); and it is difficult to know the meaning of her words [or, entitled 'The Meaning of Difficult Words']." It is a question how far to carry the puns. There may have been a work called *Vyākaraṇaprakriyā* and there may have been a grammarian Durghaṭa. 418. (b) *kulavibhau* = *kulapatau*, 'husband.' 419. The king is describing to his companion a painting of the heroine, Mrgāṅkāvalī. (d) *vaidarbhyam*: as the line stands, one must translate, "he must practise the Vaidarbhī style." While the verse itself is composed in Vaidarbhī style, which avoids compounds and harsh combinations of consonants, the phrase is otherwise pointless. I prefer the reading of *Vid.*, *vaidagdhyam*. The point then is that even Love could find nothing lovely enough to do her justice. *ced*: here in the sense of *api*; see *P.W.*, s.v. *ced* 2.

420. (a) *caṇḍīśa*: i.e., Śiva, whose pride, manifested in his burning of Kāma, might be said to be humbled by his falling in love with an angry (*caṇḍī*) mistress. *Caṇḍī* = Parvatī, cf. Intr. 5, par. 2. Previous to that event Love had his capital in the moon, which is now deserted, so that deer may graze in it without fear. Hence the deer-mark of the moon; cf. 396, note. (c) *kāśa*: this grass is white and is relished by deer; hence the metaphor. 421. The verse contains a pun. The woman's face, like the moon, should draw the tide, if the ocean (*jala-rāśi*) were not insensate (*jaḍa-rāśi*). 422. The image of a woman embracing a musical instrument (lute, drum, etc.) or falling asleep in this position after a night of revelry is a favorite one in Sanskrit poetry and Indian painting. Regularly the instrument is likened to a lover, e.g.,

Rām 5.10.39, 40, 41, 49; *Buddh. Car.* 5.50,56; once, though, to a child, *Rām*. 5.10.44. (b) *kalayasi*: cf. 92a, note. (d) Cf. 408, note. 423. (c) *sindūra*: For sealing a treasure with minium (red lead) or lac cf. 613, note. The trope is *apahnuti*, cf. 171cd, 340, note. 424. The first half of the verse gives conventional metaphors for thighs, breasts, eyes and face. As with the poet Heine, the conventionality of the beginning serves to set off the originality and true feeling of the end. 425. This verse belongs rather to praise of the moon than to praise of women. 426. The metaphors refer respectively to a woman, her eyes, face, breasts, thighs, and arms. 427. (a) *amṛtavartir nayanayoḥ*: similarly *Māl.* 1.25.1 and below: 430, 431, 564, 1032. 428. The weight of her buttocks makes the young woman herself walk slowly, and this is the gait suited to propriety and beauty (*Manu* 3.10 and *Sd.* ad 3.58). Their loveliness makes others walk slowly, for those who see her slacken their pace to look at her. This double meaning, which *T* misunderstands, is made explicit in a verse of the *Bhikṣāṭanakāvya* (5.10). The breasts by their protuberance may be fancied to be carrying off the girl's own heart; but their beauty carries off the hearts of others. The mark of erasure on the moon is its deer or rabbit; cf. 396, note. 429. (c) *maṇḍalavator*: 'circle-possessors,' or 'province-possessors.'

430. (a) *śṛṅgāradrumamañjarī*: cf. 788a. (b) *madhumayī vartir*: cf. 427a, note. 431. (a) *amṛtavartih*: cf. 427a, note. 432. Cf. 401. (a) *adharapatram*: cf. 267b. 433. Figure of speech as in 391. (b) *dadhadvāmādharo*: 'her beauty-bearing lip.' 434. Description of pregnancy. The darkening of the nipples (*āṇīlacūcuka*) is frequently mentioned in this connection in Sanskrit literature, e.g., *Kādambarī* ed. Peterson, p. 66; *KSS.* 22.5, 34.32; *Vik.* 5.8; *Ragh.* 3.8. On the last-mentioned passage Mallinātha remarks that Vāgbhaṭa the physician lists this among the symptoms of pregnancy. The last line, which speaks of treasure *nābher adaḥ*, lit., under the navel, must refer to the unborn child. It is possible that the anthologist misunderstood the verse *in mal. part.*, but such is certainly not the original intention of the verse. For the superstition of particular plants' growing over a treasure *T* refers to *Harṣa-carita* tr. by E. B. Cowell and F. W. Thomas, p. 220, lines 7–8. 436. Punning verse: "The breasts of the slender lass will not show their faces. This is in shame that they have given no room to her necklace which is a *guṇin* ('on a string' or 'a man of virtue')." BHOJYA-DEVA. Breasts large enough to crowd one another are a sign of beauty; *mukha* may mean nipple as well as face, cf. 556d. 437. Punning verse: "It's all very well for your breasts to slay the world; they are *avivekin* ('ignorant' or 'possessing no interval'). But your eyes are *prāptaśravaṇa* ('learned in scripture' or 'reaching to the ear, long-eyed') and they have not left off their murder." DHARMAKĪRTI. 438. 'Is it admiration': not in original, but to be inferred; cf. 1, note. 439. (b) *tapah*: cf. 408, note.

441. Cf. Intr. 4, par. 12. 442. From the viewpoint of logic Murāri's verse

is an improvement on Harṣa's (397), for it is the moon which was marred, not the fair lady, as would have been likely from the discomfort of the creator. (c) *parivṛḍha* = *pati*. 443. (b) *tuṣārabhānos*: 'of the cold-rayed one,' i.e., of the moon. 445. Punning verse: "Her seed-cup [or, treasury] is rich; about her stand leaves [or, blades, weapons] and water hard to cross [or, a fortress]. The sun's circle [or, circle of allies] shines upon her and she has driven her thorns below [or, has banished rebels]. Thus she has prepared herself, with bees attracted to her [or, with arrow drawn back ready to shoot]. Yet, wonder of wonders, the lotus, set on victory, has been conquered by your face." [VIJAKĀ.] (b) *kaṇṭakāḥ*: the lotus (*padma*, *kamala*) has thorns on its stem; cf. *Saundarya* 68. 446. Mādhava's praise of the heroine Mālātī in this verse of Bhavabhūti is reminiscent of a famous verse of Kālidāsa (456 below). 447. The king is walking with his companion toward a new crystal pavilion which he has had built when he catches a glimpse of Mṛgāṅkāvalī over the surrounding hedge or wall. (b) *galitahariṇaḥ*: for the moon's deer cf. 396, note. (c) *sudhā*: nectar, that is, moonlight, the sole sustenance of *cakoras*. (d) *lavalā*: cf. 406a. 448. The answer to the rhetorical question will be, as in 456 and similar verses, that the creator is unequal to producing such perfection. In particular, the commentator Nārāyaṇa Dīkṣita notes that in contrast to the moon, the heroine's face is animated by the constant and ever-fresh charm of Sarasvatī; her thighs are opportunely cool, to wit, in summer, and warm, to wit, in winter; her eyes are not variable, being as charming by day as by night. Figure of speech: *pratīpa*; cf. 396, note. Verses 518 and 684 are similar. The author's name as given by *S* is a sobriquet derived from the verse.

451. (a) *madhūka*: cf. 341b, note. (b) *bandhūka*: cf. 267b, note. (c) Lit., 'with desire aroused by the mistaken notion of a crowd of relatives.' 452. The images refer respectively to the folds of a woman's waist, the line of abdominal hair, lips, teeth, face, eyes, breasts. (d) *rathāṅga* = *cakravāka*, often translated ruddy goose, is really a species of sheldrake, a chubby bird to which the breasts are often likened. The male and female of the species separate at night and join each other at sunrise. Since the *indīvara* blooms at night (*pace* Thomas), a pair of sheldrake should not be together while the *indīvara* is awake. 455. (a) *kaumudīḥ*: here not 'moonlight,' but 'pertaining to the month of Kārttika.' 456. Purūravas' rhapsody on the nymph Urvaśī, from the *Vikramorvaśīya*; cf. 347, note. 457. Figure of speech: *pratīpa*; cf. 396, note. (b) *hāritam*: 'the contest has been lost'; the causative of *hṛ* is used in the sense of losing a contest or wager. The word-division allowed by Nārāyaṇa Dīkṣita is improbable: *hā ritaṃ kuvalayais*, 'alas, the lotuses are gone' (*ri gatau tudādih*). 458. To the information in var. lect. add *Smv.* 16.2 (*ba*). 459. That the moon should rise while the face of the poet's lady is lowered shows that the moon is lighter. (d) *lāghavam*: 'lightness' and 'worthlessness.'

460. For the iconography cf. Intr. 4, par. 6. **461.** Punning verse: “Slender one, these your breasts cut a heavy figure [or, wage war in earnest], like two kings who have broken the peace [or, who lack any interval between them] and invade each other’s circles [or, provinces].” **462.** Punning verse: “The shoreland of a woman’s breast gives specially rich harvest, since thereon taxes are paid first [or, a hand is placed first] and then the plow of fingernails is yoked.” (a) *stanataṭībhūmiḥ*: an accordion word; *stanataṭī*: the slope of the breast, a swelling breast, cf. *kumbhataṭī* in 426; *taṭībhūmiḥ*: shoreland of a river. (d) for fingernail wounds see Intr. 19, par. 7. It would necessarily be rich land on which one paid taxes before yoking the plow. And here the land is so fruitful that the plow need be only a fingernail. **463.** Punning verse: “The swelling curves [or, provinces and districts] of these breasts are most glorious, on which even kings with trembling lay their hand [or, pay taxes].” **464.** For the iconography see Intr. 4, par. 8 end. (d) *tapas*: cf. 408, note. **465.** (c) The sapphire stands metaphor for the pupil, the pearls for the white of her eyes; cf. 324a, 468c, 506c, 517c, and especially 521a. **466.** For nail wounds in general see Intr. 19, par. 7 ff. *Kām. Sūt.* 2.4.5 recommends among other places their infliction on the armpit. **467.** In var. lect. for *Skm.* read *Smk.* Verses 482 and 508, although they describe the beginning rather than the full blossoming of love, show several parallels to this verse. (a) The glance described in the first line is what Bharata calls the *śaṅkitā* (the apprehensive or timid) glance: *kiṃ cic calā sthīrā kiṃ cit . . . śaṅkitā dṛstir iṣyate* (*BhNŚ.* 8.68). (b) The glance has here become what Bharata calls the *lalitā* or voluptuous glance: *madhurā kuñcitāntā ca sabhrūkṣepā ca sasmitā | samanmathavikārā ca dṛṣṭiḥ sā lalitā smṛtā |* (*BhNŚ.* 8.74). The poets refer often to the amorous motion of the angle or corner of the eye, sometimes as a contraction (so here, *mukulitam*, or *kuñcitam*), sometimes simply as a motion or trembling (cf. *calāpāṅga*, *Śāk.* 1.20 = 515 below; and *taraṅgaṇa*, 517 below). (c) The glance is now the soft (*snigdḥā*) glance of true love. Cf. *BhNŚ.* 8.57 (page 8): *vyākośamadhyā (= kiṃ cit phullā) madhurā sthītatārābhilāṣiṇī sānandāśrukṛtā dṛṣṭiḥ snigdheyam ratibhāvajā*. See also 82c, 274c. **468.** (a) *vibhramavaladvaktram*: lit. ‘her face turning with a quick, coquettish motion.’ The motion in question, of course, is that of the eyebrow, but *vibhrama* is not grammatically connected with *bhru* since the latter would appear as *bhrū* if compounded with what follows. (c) Cf. *Vid.* 1.38: *te locane taruṇaketakapatradīrghe*. The white *ketaka* petal represents the white of the eye, the waterlily the pupil; cf. 465c. **469.** Compare *Kum. Sam.* 8.2. (d) *yātā*: the idiom rings false; read *jātā* with all other quotations of the verse, lit., ‘my newly-wed beloved has become a joy to me.’

470. (d) *T* quite misinterprets. The literal is ‘when her cheek . . . becomes the object of her darting eyes,’ i.e., when she lowers her eyes in modesty, seeming to direct them to the very dimples of her cheeks that have revealed her pleasure. **471.** The lady’s fright makes her eyes so beautiful, it were a pity

to miss seeing them so. (c) *viratacarita*: or *-calita* (*T*): ‘motionless.’ 473. Cf. 415. (b) *parikalayitum*: the precise sense which the verb has here, ‘to judge, gauge, test’ is not recorded. 474. For musk painting see 389a, note. (c) Pun on *bāla* and *vāla*. (d) *tāra*: ‘pearl’ or ‘star,’ *śyāmā vadhūr*: ‘dark-skinned bride’ or ‘this bride, the night.’ 475. Cf. 365, 413, 784. 476. Words of the king as he looks at a portrait of Sāgarikā. ‘Their counterparts’ supplied. 477. Mr. A. N. Pandeya has pointed out to me that this verse is quoted in the margin of Vibhūticandra’s ms. of Manorathanandin’s commentary on Dharmakīrti’s *Pramānavārtika*; see p. 525 of the edition of that work published by the Journal of the Bihar and Orissa Research Society. 478. *manas* is neuter in gender. 479. Punning verse: “This necklace rolls about on the circle of women’s breasts. If such is the condition of pearls [or, of liberated souls], who are we bondsmen of Love (to refrain)?” DHARMAKĪRTI [also AMARU COLLECTION].

480. (c) I prefer to take as *kāntām ayam*, as being simpler, although *kāntāmayam . . . mantram* (so *T*) is also possible. 482. Cf. 467, 490, 508. (a) The adjectives of this line refer each to a separate, successive glance: ‘hesitant, turning, shy (or, beautiful), smooth, motionless, slow.’ The commentators take *alasa* to indicate hesitancy because of shyness of looking at the young man and *valita* as a turning sideways of the eye toward the man because desire has overcome the shyness. Note that *valita* must here be taken as an adjective, parallel with the other adjectives of the line, not as a noun as it probably is in *alasavalitaiḥ* in 508 below. Compare *Ut.* 1.24 *alasalalitamugdhāni . . . āṅgakāni*, where Bhavabhūti again construes the word *alasa* as a parallel to and not a modifier of the word following. (b) *antar*: ‘with pupils dilating from the wonder in her heart.’ *Adhikavikasad* is probably best taken as modifying *tārāḥ*, ‘shining more brightly,’ although some of the commentators take it with *vismaya*. 484. (b) *atathābhāvavirasam*: lit., ‘is worthless by being false.’ *Virasa* often has this meaning in philosophical argument; cf. also 295d. 485. (b) *punar*: to be taken separately, ‘again,’ ‘moreover,’ not in a compound with *janmani*. (d) *jaḍayati* and *tāpaṃ karoti* represent two effects of love in separation, the states known technically as *jāḍya* and *saṃjvara*. The words are chosen for contrast; literally they mean ‘makes cold’ and ‘makes hot,’ but one should not push the contrast as far as the commentator Jagaddhara, who interprets: ‘numbs with delight when the heroine is present and tortures when she is absent.’ In the context from which the verse is taken Mādhava is describing only the pain of having lost sight of Mālatī. 486. Compare from Sappho’s φάινεται μοι κήνος: “When I look at you, Brochea . . . in a moment a fire has overrun my flesh, . . . the sweat runs down me and a trembling takes me altogether, until I am paler than grass.” (b) Lit., ‘with an arched eyebrow that moves at its end.’ The gesture still forms part of the repertoire of Indian dancers, and is referred to also in 498. 488. (d) Lit., ‘a creation of a body for me, who

possess great austerities, and [a body] for this fair-browed one.’ The austerities, performed in former births, are what give the author sufficient merit to see the beautiful maiden. Cf. 408, note.

490. Cf. 467, 482, 508. 492. (a) The original is more clever: *vidrumacchāyo*: ‘possessing the color of coral,’ or ‘without shade of trees.’ 493. Description of a portrait painted on a wall. (d) The reading found in the printed texts is *manmukham iṣad*, which seems in better taste than our *manmukhacandram*, but I am not sure that it is to be preferred. Cf. 579d *mama netrotpalayugam*, where again a variant reading (*nija* for *mama*) would disassociate the complimentary metaphor from the first person. 494. What on a superficial view sets the lover below common folk in truth sets him above. (c) *maṇi gate*: ‘when I go [to her house].’ 495. (d) *ṭasiti*: onomatopoeic of snapping a louse between one’s nails. 496. (d) *viṣamaviṣam*: cf. 324c. 497. (d) *kṣanālabdhanidraḥ*: I prefer what I have given to *T*’s ‘sleeping only in moments,’ although that is possible. 498. (c) Although *bhrūbhaṅga* may imply frowning, it is often used, as here, to refer to an amorous gesture (the same gesture as in 486b) that has nothing to do with a frown.

501. *T*, not unjustly, compares Horace’s *Intermissa, Venus*. I have accepted his emendation in d *pramādāt padam*, which is both idiomatic and neat. One can barely make sense of the ms. reading: ‘build not again a tenement for your mad love upon that treacherous path.’ 502. For interchange of clothes cf. 589 and 847. (cd) Lit., ‘and what covering of limbs occurs by interchange of robes, that implies that there was a granting of our limbs.’ 506. (a) *madanaikabandhur*: cf. 567a *puṣpasāyakasakhaḥ*: ‘friend of Love.’ For the use of *eka* in the cp. see 347d, note, and compare *Sbh.* 1445 (=Śrīkaṇṭhacarita 12.88) *duṣcaritaikabandhum*: ‘the very best friend of vice’; also 517d. (c) *karburita*: lit., ‘studded, inlaid.’ Cf. 465c, note. 507. Punning verse. “With a weight of breasts that is heavy [or, that is Jupiter], with a shining Moon for face, and with feet that step slowly [or, that are Saturn], she shines as if she were made up of the planets.” SĀVARṆI [also BHARTṚHARI COLLECTION]. For a similar verse cf. *Bhikṣāṭa-nakāvya* 5.14. 508. The verse is spoken by an older girl to her friend. (a) *alasavalitaiḥ*: the commentators take *valitaiḥ* as a noun, ‘possessing hesitant turnings.’ See, however, 482a and note. (b) See note on 467b. 509. (b) Read *nijabhujalate*.

510. For a woman’s kissing a child in the presence of her lover in order to indicate her affection and stimulate his love, see *Kām. Sūt.* 2.3.31. (c) Read *vaidharbhāksara*. 511. (ab) Lit., ‘although being awake (*jāgratī*), out of shyness she embraces [her husband] tightly with a mind overcome by the delusion of a dream.’ That this is a pretense is not made explicit. (c) *priyasya rataye*: dative of effect, not purpose; a favorite phrase in similar contexts, cf. *Kum. Sam.* 8.2. The delight, as line d here explains, can be relished only by a husband who recognizes the symptoms of young love.

Bhāva, a word of many meanings, is used here in the special sense defined by *Sd.* 3.93, “*Bhāva* is the first alteration in a heart that previously has known no alteration [from love].” The delight of a husband who recognizes these symptoms is heightened by the pretenses here described, for they show the deep attachment which hides under the shyness and diffidence of the bride.

512. A famous stanza in *alaṃkāra* literature and justly so. The wife, restrained by the manners of the aristocratic household from embracing her returning husband in public, shows her love by her tender treatment of his mount. (c) *pīlu*: the desert palm; *samī*: the thorny *Prosopis spicigera*, as in 204d; *karīra*: the common desert thorn. In var. lect. for *Daś.* ad 41.4 read *Daś.* ad 4.14. 513. Description of Śakuntalā’s departure from her first meeting with King Duṣṇanta. The pretexts are in order to prolong her view of him. 514. The traveler takes more pleasure in the well-girl (cf. Intr. 9, par. 5) than in the water she serves. “The European equivalent would be the traveler who is more interested in the barmaid than in his drink” (Kosambi). (a) Since he cups his hands from afar (*dūrād eva*) the gesture must be one of salutation rather than simply preparatory to drinking the water. (b) *murdhnā calitam*: cf. notes to verse 1; an ambiguous gesture, which could be a sign of assent (“Yes, thank you, I’ve had enough.”) or of wonder (“How beautiful you are!”). (d) *akṣuṇṇo vidhir*: ‘a strange (unheard of) behavior.’ Var. lect., for *Smk.* 57.33 read *Smk.* 60.33. 515. (a) *calāpāṅgām*: cf. note on 467b. What is meant is the contraction of the corner of the eye as in a voluptuous or loving glance. *vepathumatīm*: the trembling is probably intended of the eyelid though it might be of the pupil also. (b) *mṛśasi*: the reading seems to be found only in this version; see A. Scharpe *Kālidāsa-Lexicon*, Vol. 1, Part 1; the vulgate reads *svanasi*. (d) Lit., ‘we are dying from our search for truth.’ The king does not yet know whether Śakuntalā is of a caste that would permit him to enjoy her. 517. This is the first of several verses from *Vid.* on dancing with a yo-yo or ‘ball,’ *kandukakrīḍita* (or *kandukanṛtya*, *DKC.*, p. 205). The activity seems to have had nothing in common with modern ball-games. It was a dance performed usually by a single person. Even where several girls take part in the performance (e.g., 531) the texts do not speak of throwing the *kanduka* from one performer to another. Dancing with a *kanduka* was done by young girls, perhaps often in the manner and for the purpose expressed in the sixth *ucchvāsa* of the *DKC.*, viz., as a rite in honor of the Goddess (*vindhyavāsini*) with the object of winning a noble husband through her intercession. Daṇḍin’s description of the dance, which is filled with obscure expressions, speaks not only of tossing the *kanduka* up and down but of whirling it about in circles (*maṇḍalabhra-maṇeṣu kandukasya*, p. 209). A similar description is given by our verse 525c. This leads one to suppose that the *kanduka* was a yo-yo, i.e., two small wheels joined by an axle about which a string is wound. The string of the *kanduka* is actually referred to punningly by our verse 1486 and

Miss W. Doniger has brought to my attention an eighteenth-century Indian miniature of a girl playing with what is clearly a yo-yo (W. G. Archer, *Indian Painting*, Plate 14). (a) *indumalinam*: I imagine the spot was painted on the *kanduka*, perhaps to make it look like a moon. In any case it was not what a modern naturally thinks of, a spot of dust from bouncing off the ground, for the *kanduka* did not bounce. (b) “The reading *tāmram* is taken from the printed editions of *Vid.* as the *K* reading made no sense and *N* seemed illegible. The later *N* photograph seems to confirm the reading *bhyasram*” (Kosambi). (c) Cf. 465c, note. (d) Lit., ‘that are the very best friends (cf. 506a, note) of tremblings of long eye-corners.’ Being ‘a friend of’ here means being close to, on, at (cf. 177b, note), i.e., the glances pass over the eye-corner, not out from the center of the eye. 518. Compare verse 450, 519. Punning verse: “A single individual of good conduct [or, well-rounded] reigns supreme; a fortiori, two placed close together. What wonder then that the world is conquered by a slender woman’s breasts.”

520. (a) *prañālīdīrgha*: the angle of the eye, which was exaggerated by painting it with collyrium in a line stretching toward the ear, is likened to a canal or trench; so also in 522a. *pratikalām*: cf. 335d, note. *suhṛdah*: ‘in, at, along,’ as in 517d; cf. note thereon and on 177b. *Suhṛdah* agrees with *vyākṣepāḥ* and *-pratibhuvāḥ*. (d) *netrādvaitam*: cf. 355c. Other examples, showing just this sense of *advaita* are: *śabdādvaitam tadā ’jani*, ‘a unique sound then arose’ (*Śramaṇa Bhagavān Mahāvīra* II, i, p. 184, vs. 8); *ānandādvaitamayam rājakulam tad babhūva sakalam api*, ‘the whole of that royal family was then filled with a perfection of bliss’ (*ibid.* II, i, p. 152, vs. 7). 521. (a) Lit., ‘emitting incarnations of pearl necklaces.’ The *tertium comparationis* is the whiteness in the white of the eye and in pearls; cf. 465c. (c) *dugdhamugdha*: ‘white as milk.’ For *mugdha* in this sense cf. 361b, note and reff. (d) *vibhramanti*: for the connotations of *vibhrama* see Ingalls, “Words for Beauty,” p. 104. 522. (a) Cf. 520 and note thereon; lit., ‘with an eye which is like a bucket for the canal . . .’ (b) *vinīkhanti* is suspect. Both *inīkh* and *prenīkh* mean to go with a swaying motion. 524. The context of the play shows the verse to be a description of a girl performing a dance with a yo-yo; cf. 517, note. (a) *karnapāśam*: lit., ‘ear-loop,’ where *pāśa* was originally simply an adjunct of shape, but since the cp. belongs to poetic diction it comes to be thought of as meaning ‘a beautiful ear’; so Gaṇaratna on *Pāṇ* 2.1.66. (b) *tādaṇkam*: the blade would be wound in a circle about the ear to form an *avatamṣa*; blades of rice and barley, sometimes colored, were also used for that purpose. From the speed of the dance the circle has come undone and the blade projects like an arrow. (d) The simile, which seems forced in English, is a natural development from the stock metaphors of water-lily for eye and loop for ear. 525. Like the foregoing, of a girl dancing with a yo-yo. (c) *bhramaraka*: synonym of *kanduka*, recorded by P.W. only from lex. (d) T’s note is mistaken. 526. Constr. “The *kanduka* dance, in which

the precious steps are (accompanied) with sharp jingling of jeweled anklets . . . and which is rendered specially vociferous by the . . . bracelets, charms the heart indescribably." (a) *cāru*: see Ingalls, "Sanskrit Words for Beauty," p. 94. (b) *tārahāra*: possibly a pun is intended, 'pearl necklaces' or 'high-pitched necklaces.' 527. The king bursts into this praise on seeing a statue of his beloved Mrgāṅkāvalī. There is no need to seek puns in the verse (*pace T*). (b) *taruṇaketaka*: the leaf is specified as young; the leaf of the mature *ketaka* (*Pandanus odoratissimus*) is three to five feet long. 528. (a) *amṛtabhavanagarbha*: I am uncertain of the sense of *bhavana*; *Vid.* reads *-bhuvana*; the other quotations differ completely. (c) The *bakula* or *kesara* was noted for its heavy scent; cf. *Sd.* ad 10.3 and 1660 below. In *Māl.* Act. I, Mādhava is weaving a garland of *bakula* flowers by the temple of Kāma when he is seen by Mālatī. 529. Vāmana gives this verse as an example of sweetness, Mammata as an example of false caesura in the fourth line.

530. (a) Waterlilies are dark, new wine white; the comparison is to the pupil and white of the coquette's eye; cf. 465c, note. 531. Constr. "The *kanduka* dance, in which there are twirling skirts . . . of the deer-eyed ones furnishes delight." Cf. 517, note. 532. (b) Lit., 'at least when the whole day(light) is over [but still] today [i.e., on this date, tonight]. (d) *ālāpaiḥ sabāṣpajhalajjhalaiḥ*: lit., 'with words of complaint accompanied by the splash of tears.' *Jhalajjhalā*, 'the sound of falling tears,' has furnished a sobriquet for the author. 533. *T* by failing to give proper force to *saṃpūrayantyā* misses the point of the verse. "The lady is saying only the usual words of farewell and benediction, but her clever companion by capping (*saṃpūrayantyā*) each expression makes her appear to be on the verge of suicide" (Kosambi). 535. (c) Lit. 'thick from the fact that they arise from the heaving of the base of her jar-like breasts.' The implication is that the sighs are *māṃsala* because her breasts are *māṃsala*. (d) Her darkened cheek is like the blemish on the moon, which therefore no longer suffers from inferiority to her face. 536. She dares not view her face in the mirror because of its similarity to that stimulant of love, the moon. A similar cause of fear is expressed in b. (c) Strange, because you are as like Kāma as her face is like the moon, etc. 537. The figure of speech is *tulyayogitā*. 538. The moonstone is said by the poets to weep at sight of the moon. Like other jewels it is thought to come from the sea. 539. (c) *lavalī*: see note on 406a.

540. (a). "The line recalls 204a" (*T*). (b) Cf. 691a. (d) Such is her fever that the moon's rays seem scorching hot. 541. (b) I imagine that the heroine, Mrgāṅkāvalī, has drawn or seen a picture of Kāma [cf. 549 and note thereon], which merits real praise but to her eyes is incomparable with the Kāma she has seen, viz. King Vidyādharamalla. In the first act of the play from which the verse is taken Mrgāṅkāvalī worships the sleeping king in the notion that he is the god of love. 542. (c) The form *kaṭatkāra* (for *kaṭatkāra*) occurs again in 573. The word is onomatopoeic. 543. Her friends have

sought to allay her fever with a bed of cool lotus flowers and applications of cooling sandalwood paste; to no avail. The sandalpaste stain on the petal is fancifully equated with the mark on the moon. 544. Punning verse: "She manifests [or, proclaims] constant fainting spells [or, the doctrine of transitoriness]; she sees the world as empty (*śūnya*); she acts without memory [or, according to heterodox law]; she has, as it were, taken to the teachings of Buddhism." 545. (c) *mṛṇāla*: lotus fibers (the tendrils which hang down in the water from either the lotus or waterlily) were woven into bracelets and necklaces for the lovelorn. Coming straight from the coolness of the water, it was hoped they might allay the fever of love; cf. 702d. (d) *vrata*: service or worship of a god according to a fixed ritual in order, usually, to secure a specific blessing. Here the blessing is the return of the lover. Painting the forehead with ashes, consecration with holy water and the wearing of the *cīra* are accompaniments of religious service; sandalwood paste and lotus fibers are to cool love's fever. 546. Punning verse: "Why mention snakes [*bilāśinas*; or, lovers: *vilāśinas*], double-tongued and crooked, who wound cruelly with their teeth, breath and glance? You, although no snake, have a certain snake's coil [or, lover's wile] which kills by terrible, hot poison even when merely remembered." [BHATTA VĀSUDEVA]. 547. (d) *tvatsaṃkalpajāde śayane*: 'in a couch cool through her love for you.' *T* compares 201d and 753b, which, though differing, strengthen the interpretation of *tvat* as an objective genitive. 548. (cd) Constr. "Whiteness of her body appears by means of ashes produced by the fire of the flame . . . kindled within her . . ." 549. For painting the object of one's love cf. 726, 753, etc. For painting an icon of Kāma in the lover's image cf. *Ratn.*, Act II near beginning, also our verse 740 and perhaps 541. (c) Lit., 'looking thereon with a suffusion of tears, she then suddenly made offering with mango shoots.' (d) *apahnūti* is the denying of the true import of one's words or actions. It becomes a standard trope in poetry; cf. Intr. 24, par. 5.

550. (d) I.e., the words of her prayer as she prepared for death were as beautiful as the cuckoo's cry. 551. (a) *sukṛta*: merit deriving from a former birth, cf. 408, note. (b) *nādhanyānām*: 'not by those without wealth.' Doubtless wealth of good karma is largely intended, but financial wealth is not excluded. 552. (b) *tagara*: *Tabernaemontana coronaria*, a plant which bears a round, white flower, cf. 943d, 963. The flower was dried and ground into a sweet-smelling powder which was applied to the body, *Kām. Sūt.* 7.1.4; 7.1.9; 7.1.33. 553. (a) *tāpabhuvam* = *tāpabhāvam* (*T*). (d) *murmura-tām dadhat*: 'assuming the nature of chaff fire.' For the rest see 711ab. 554. (b) *paṭupāka*: "a particular way of preparing medicines, whereby the material is wrapped in leaves, coated with clay and roasted in the fire" *P.W.* To translate the metaphor unpoetically, the sandalpaste bastes her for roasting. 556. Punning verse: "Hearing that her breasts were deep [or, impregnable], that they had put below them the three folds of her waist

[*vali*; or, *bali*: three powerful enemies], that they were close together [or, well allied] and high [or, noble], her plaintiff heart, for sure, took refuge under them. Despite this, they did not ward off Love's entering arrows. But of course; for where is one (of them) that turns away from that which enters [or, where is one without a nipple]?" VALLAṆA. (d) *vimukha*: the same pun as in 436. The punning carries back into *praviśato*, which will be taken as abl. sg. when *vimukha* is taken in the first sense and as acc. pl. object of *rakṣataḥ* when *vimukho* is taken in the second sense. 559. (a) Cf. 609a. (b) The idea that the jewels of the girdle furnish a lamp by their brilliance recurs in 609d.

560. (a) *vyatikare*: cf. 349c, 576a, 854d. 561. (a) *saṃdānita*: 'bound, fettered.' (b) *davayati*: pres. ptc. caus. from *du* (*gatau*), 'removing.' (c) *priyadrśoḥ*: cf. 579d, 591c. 562. (d) *nālpatapasaḥ*: cf. reff. in 408, note. 563. (b) *aṅgajamanorājya*: 'Love's mental kingdom,' i.e., the kingdom that Love has in our minds or imaginations. 564. (a) *sa svargād aparo vidhiḥ*: cf. 470d. *sudhāsekaḥ kṣaṇaṃ netrayos*: 'an immediate application of ambrosia to the eyes,' cf. 427a, note and reff. (b) *agañjita*: 'uncontemned, unquestioned'; cf. *gañja*, 'contempt.' (c) *-tapam*: read *-trapam* with *S*. (d) *dayitād abhyāsyam*: lit., 'which must be learned from a lover.' 565. (a) *samāliṅgaty*: loc. abs. with *preyasi*. (b) Compare 568b, 601d, 690a. (c) *tapobhir*: cf. 408, note. 566. The verse is either imitated from or is imitated by 594, probably the former since we here have a number of women in place of one. (b) *kiṃ cid*: 'in an indescribable way.' (c) The three nouns of the bv., *udaya*, *līlā*, and *lālasa*, correspond respectively to *lasadvāsaḥ*, *pīnastanabhāra*, and *lālasa* in 594a. 567. (a) *puṣpasāyakasakhaḥ*: cf. *madanaikabandhur* in 506a. (c) *taptatapasi*: cf. 408, note. 568. (b) Cf. 565b and note.

570. The author's name usually attributed to this verse is a sobriquet derived from the verse itself. (b) Cf. 758a. (c) *nābhīmūla*, like *ūrumūla*, is a euphemism for pubes. (d) For casting a flower at the lamp, see also 591, 609. The phrase *karnotpalenāhataḥ* recurs in 702b. 573. (d) *kaṭatkāra*: see 542, note. It here means neither 'cracked' nor 'broken in defeat' (*T*). As applied to an enemy it must suggest some sound such as the gnashing of teeth. As applied to the bed it denotes that *argutatio lecti* that has betrayed lovers since beds were first made. 575. Constr. 'The sigh . . . which is younger brother of the flood . . . is victorious.' (a) *samarata*: the intercourse of a man and woman who are equally matched physically; cf. Yaśodhara on *Kām. Sūt.* 2.6.7. *pāṇḍa*: read *pāṇḍu*. 576. The young man is too hasty for his partner. (a) *manojanmapraudhavyatikara*: cf. *rūdhe rativvyatikare* in 560a. (b) *mugdha*: in the primary sense 'dizzy, fainting,' secondarily 'naïf, inexperienced'; in the secondary sense it contrasts with the adjective *praudha*, 'bold, sexually experienced,' which is applied to the woman. (d) Being *praudha*, she does not trouble to hide her feelings. 578. (c) For *bhāva* see 511d, note. The *hāvas*, according to *Sd.* 3.94, are the natural gestures,

still somewhat restrained, which accompany early love. When more pronounced they are called *helā*. 579. (b) *jaraṭhaśaragauram*: similarly 590d and 942b (*jaṭhara*).

581. Subject-matter: *viparītarata*; see Intr. 19, par. 10. The long cps. are adverbial. 582. (b) *romāñcamuñci*: ‘(actions) which release (i.e., bring on) horripilation’; the word should be separated in print from what follows. *tanu*: ‘small.’ 583. Constr. ‘Of the lovely one . . . who is again embarrassed . . . the face is charming.’ (b) More literally, ‘clinging doggedly to her resolve.’ 585. See Intr. 19, par. 10, and 599, note. 586. (a) For nail wounds see Intr. 19, par. 7, 8. 588. Subject-matter as in 581. (b) *dharmilla*: the chignon or knot into which the hair (*alakavallārī*) is arranged; same as *kabarībandha* in 589. 589. (a) For exchanging garments cf. 502, note. (c) *ardhocchvāsa*: lit., ‘half-breaths,’ that is, rapid breathing from the exertion of *viparītarata*; cf. *drutaśvāsa* in 581. (d) *mohanānte* = *ratānte*.

590. (a) *patrāñkura*: cf. 389a, note. (b) *romāñca*: lit., ‘horripilation.’ (d) Cf. 579b. 591. (b) Cf. 570d. 592. The anklets jingle when the woman lies below, the girdle when she assumes the active role above. 594. (a) The cp. consists of four elements in conjunction; three of them are paralleled in 566c. 595. (d) Lit., ‘the pains of her love were spoken by these physical symptoms but concealed by her words.’ For *bhāva* cf. 336c, note. 597. (c) The literal is probably, ‘as if perceptible from mere contact (*āśleṣāt*) with the visible (*vilokya*) [i.e., not needing actual sight of it], he closes his eyes and . . .’ I prefer to take *vilokya* thus as a gerundive in compound than as a continuative (*lyap*), as Thomas took it. 598. (ab) *kim api kim api*: many small things, unspecified, i.e., secrets. *āsatti . . . kapolam*: lit., ‘our cheeks not budging from their close contact.’ *ca kramena*: ‘and as, and in the course of’; *Ut.* reads *akramena*: ‘at random.’ 599. Subject-matter as in 581. (d) Probably, ‘she devoted the whole expenditure of her embarrassed glances to me’; cf. 585d, which is probably imitated from, or an imitation of, the present verse. But note also the *T, S* variant *bharaḥ* for *vyayaḥ*.

600. (a) *bhāva*: see 511, note. 601. For massaging the feet of the beloved cf. *Śāk.* 3.18, *Ragh.* 19.26. That the lover’s purpose is prevented is not expressed here but implied; cf. 565b. 602. The lady and her lover both hint that the time has come to retire, so the confidante tactfully prepares to depart. (b) *dirgha*- lit., ‘tremulous with the river-wave of its long side-glance.’ 603. (c) The *Amś.* reading is *iṣad* [or *tiryag*] *vakritakandaraḥ sapulakaḥ premollasanmānasām*, thus assigning the first two epithets to the lover. That may be artistically preferable since it carries out the hint contained in the *chala* of *b* (he only pretended that the kiss was in jest; the symptoms of passion show that it was in earnest); but one cannot really say which version is original. 604. (ab) *kānte likhati* and *valati mukhendau* are both loc. abs. (d) *nirīkṣyā*: emend to *nirīkṣā*; *iti-pūrva* makes a sort of compound of the quotation, the compound agreeing with *nirīkṣā*. 605. (c) *sphārībhavad-*

ganḍayā = *harṣadganḍayā*. (d) Cf. 346a, note. 606. (ab) These lines form a compound metaphor (*sāṅgaṃ rūpakam*): the eager embraces etc. are a stake in a gambling match which is a love-sport, and Love is the guarantee. *Kṛīḍā* should not have been printed separate from *durodarapaṇaḥ*, with which it forms a compound (*kṛīḍā eva durodaraṃ kṛīḍādurodaraṃ, kelidyūtam ity arthas, tasya paṇaḥ kṛīḍādurodarapaṇaḥ*). (d) *tad api* = *tathāpi*. 607. There is anacoluthon between the two clauses of the verse, since the synonym (*stanāṃśuka*) is substituted for *kañcuka* in *d* and the anaphoric pronoun is omitted. The fully expressed construction would be: *yat kañcukaṃ na cakarṣa tasya kañcukasya sandhayas tām utkañṭhām vivavruḥ*. For the same idea expressed differently cf. 640. The *kañcuka* and its origins are described by Ghurye, p. 125, and pp. 132–134. 608. If the translation is pompous and in bad taste, the original is equally so. 609. (a) *tarūtala*: ‘tree-waterlily,’ by which the poet would indicate both the shape and the softness of the woman’s thighs. (b) *ūroḥ pūrvam*: ‘above the thighs,’ i.e., *ūrumūlam*. *paripaśyati*: loc. abs. (c) Cf. 570d. (d) *jvalati*: loc. abs.

610. An example of the trope *viśeṣokti*, where despite the existence of its cause an effect is absent. (a) *pallava*: cf. 942d, note. (c) *bhujalatikā* should be separated in print from *gāḍha*. 611. (d) ‘flood’ for ‘flood of sweat.’ 612. (ab) Lit., ‘the fingernail wounds emitting their lac-red liquid.’ Cf. Intr. 19, par. 7 ff. *kucayor upānte*: as in 337. 613. (b) *ārdra*:- ‘wet with blood.’ (cd) Jars served as the safe deposit boxes of ancient India. When so used they were sealed with lac or red lead (*sindūra*, cf. 423c) in which the name of the owner could be impressed. The simile recurs in 758c. 614. The betyl would be from the woman’s lips, the aloe paste from her breast, the *cūrṇa* from her hair (or possibly forehead), the lac from the soles of her feet. These are clues to the different positions she has assumed in intercourse. Cf. *Ragh.* 19.25 and *Kir.* 5.23, on which Mallinātha’s commentaries furnish specific inferences, which may be applied here also. In var. lect. for *Sbb.* read *Sbh.* 615. Cf. Intr. 19, par. 8. 617. The verse is difficult and despite many attempts to interpret it I am not wholly satisfied with the result. (a) The words *nījaruci* and *vibhinne*, I think, must be read together in a compound, which is an elliptical loc. abs., ‘there being a difference in their taste (desire)’; cf. the proverb *bhinnarucir hi lokaḥ* (*Ragh.* 6.30), ‘every one to his own taste.’ (b) *vibhinne sampanne*: I take these as impersonal passives, ‘it having been separated and it having been come together’; their construction is with the genitive of agent *dampatyor*. As far as grammar is concerned, of course, one could take *vibhinne* as a noun, ‘a quarrel having occurred.’ (d) *viditau*: used actively, as was recognized by *T.* *T.* adds, “for the general sense cf. the verse *Śp.* 2066.” This is in error. Doubtless he meant to write *Sbhv.* (*Subhāṣitāvalī*) 2066, for that verse speaks of an assignation; but the situation there pictured is different. 618. Punning verse: “‘Fair bodied one, you look at the line that comes from a fingernail (drawn) upon the slope of your breast.

[or, Do you not see (*paśyasi na*) a sky-born (*khasambhūtām*) crescent beside a cloud?] Why do you cover the tip of your breast with your robe? ‘I have said it: because of [or, for the sake of] the cold-rayed moon.’” To explain: one may ask why, if the girl is willing to show the evidence of her intercourse, she should stop short of showing her breast in full. One may take the answer in two ways. She covers her breast because the moon has made her cold; or she covers the cloud (her breast) for the sake of the moon (so that the nail-mark may shine). **619.** Construction: One may take *śayanīyam* either as subject modified by *dr̥ṣṭam*, or, better, as object of *dr̥ṣṭam* (impersonal passive); *kāminor . . . -dr̥śoḥ* is genitive of agent with *dr̥ṣṭam* and *sthitam*. The three accusative cps. are adverbial, the first two modifying *dr̥ṣṭam*, the third *sthitam*. **(b)** There is a touch of learnedness here. Lit., “[it has been looked] with an eagerness which arises from concomitance with the flavor of their desires.” **(c)** *katham api smṛtvā*: lit., still managing to remember,’ sc. despite the taboos which are placed on one’s thoughts by the presence of parents and parents-in-law. **(d)** *milattāraṃ kathaṃ cit sthitam*: lit., ‘they somehow manage to (be with) join(ed) pupils.’ It would be indecorous to gaze at each other openly or for long.

620. **(d)** *maṇḍalāni*: the word has the special sense of ‘round nailmark,’ cf. *Kām. Sūt.* 2.4.4. But doubtless one should read *maṇḍanāni* with *T* and *Sbh.* **621.** **(c)** *śakalam*: cf. 218b, note. **(d)** Parrots are notably fond of pomegranates. *Phalam* must here refer to the seed, not the whole fruit. Arjunavarmadeva, commenting on *Amś.* 16, suggests emending to *dādīmanṛṣābījēna*, which while logically preferable has no ms. authority. **622.** **(d)** With her head bowed, only half her face would show beneath her bee-black hair. **623.** **(d)** For the three folds of the waist see Intr. 15, par. 2. **625.** Description from the *Anargharāghava* of young women in the Dravidian temple of Love. The reference is to *viparītarata*, cf. Intr. 19, par. 10. **626.** **(a)** *nakhapada*: mark or imprint of nails. **(d)** The punning *yamaka* is untranslatable: lit., ‘the cosmetic (*varṇaka*) is descriptive of (*varṇaka*) . . .’ descriptive, because it leads to an inference of how the exposed surfaces have been rubbed clear. **628.** **(ab)** Lit., ‘inscribed on the copperplate of her breast.’ **629.** The flaw, of course, is the wound from her lover’s teeth.

630. Description of a prostitute. In the epithets of *ab T* sees a suggestion of the symptoms of snakebite. **(c)** *aruṇa*: ‘crimson,’ but the suggestion is of a serpent’s jewel. **(d)** That a harlot’s lovers have poison to give might be inferred from their name, *bhujāṅga*. **631.** **(d)** Myna birds are noted for their imitations. **632.** The second speaker has returned from a rendezvous, her breast scratched by her lover. She would have done better to let her friend’s hint pass unnoticed, for her reply convicts her absolutely. **633.** The commentators on the *Anargharāghava* are undecided whether the lady is leaving her new lover or her newlywed husband; whether *guroḥ* is ablative or genitive; and whether she wipes the man’s breast or her own. I prefer the first alter-

native in each case. For painting the breast with musk cf. 389a, note. The crocodile, being the mount of Kāma, was an appropriate figure. In the course of their embraces the image has been transferred from the woman to the man. A similar description is used in a verse quoted under *Sd.* 10.89: *lakṣmī-vakṣoja-kastūri-lakṣma vakṣaḥsthale hareḥ*. 634. See 389a, note. The commentators err in taking *aniśam* with *likhantīnām* instead of *camatkāraḥ*. 635. (cd) Cf. 649 and 685. 636. (a) *drṣṭā* should be separated in print from *drṣṭiḥ* (Kosambi and Gokhale, *contra*, take *drṣṭādrṣṭiḥ* as ‘a quick glance or half glance,’ formed on the analogy of *drṣṭādrṣṭa*). (d) *tatkṣaṇāt*: at that very moment. 637. (a) Sense demands that we analyze as *tad eva ājīhma-akṣam*: ‘the same somewhat crooked glance.’ *aviśadās*: read *aviśadās* as in the other quotations of the verse. (c) *apaṭu*: lit., ‘unskillful, ineloquent,’ because it makes no use of words. 638. The reprimand is probably intended as spoken by the confidante; hence I have supplied the word ‘him’ in *d*. But it might be spoken by the lover himself. (c) *cakṣuḥ*: This reading, which is shared by *S*, is clumsy, for it makes the protasis of *c* simply repeat the sense of *a*. I prefer to read *cetaḥ* with *Sbh*. 639. A similar verse is 690.

640. (a) *vinihitam*: not used elsewhere, to my knowledge, of lowering the face. All other versions read *vinamitam*. 641. The lady does not see the evidence of her lover’s faithlessness (cf. for example 685) until he comes close. Seeing it, her eye starts; then, as he speaks of his affection, she stares open-eyed at his effrontery. 642. (b) *viśadam*: read *viśadam*; cf. 637. 643. The words are ironical. 644. A bitter verse and one of great power, which *T* misunderstands. A husband has apologized to his wife in order to deprecate her anger at his infidelity. She replies by characterizing their marriage in such terms as show that anger at marital infidelity cannot arise, for there is no love for it to rise from. (b) *sahasā*: read *sahate* with *Śp*. 645. (d) *mānapari-graḥaḥ parikare*: *T* suggests, ‘an assumption of appearance of resentment is enjoined on my attendants.’ But that is unlikely. The lapse which the lady fears is not from her attendants but from her own heart. One must therefore read, with all other quotations of the verse, *mānapari-grahe parikarah*, ‘preparations for maintaining my pride [or, position of respect],’ cf. 687d. 646. The original does not specify, as I have done in the translation, what ‘this fruit’ is, but the inclusion of the verse in this Section indicates that the anthologist thought the fruit to be the husband’s faithlessness. The text of the verse differs considerably in the different quotations of it. Even as it stands, it need not be the words of a *māninī*, any more than the somewhat similar verse 815 need be the words of an *asatī*. Many a wife, inclined neither to offense nor adultery, must sometimes contrast the bliss of early love with the disappointment of marriage. 647. (d) *ravi-grāva*: = *sūryakānta*; the sunstone is said to cast off sparks at the touch of the sun; cf. *Śāk.* 2.7 and 861, 958, etc., below. 649. No object is specified with the participle *samāśliṣyan*. Accordingly, by supplying *mām* one can take the

verse to be spoken by the aggrieved mistress, in which case *sakhī* will refer to the confidante. (So Böhtlingk, BIS. 6357 and Arjunavarmadeva on *Amś.* 109); or, by supplying *tām* one can take it to be spoken by the critical confidante, in which case *sakhī* will refer to the heroine (so Krishna Mohan Thakur on *Sd.* ad 3.37). Of the two interpretations the first may be slightly preferable; the situation will then be similar to that of 635 and 685. (c) *ghṛtamadhumaya* would be better joined with what follows.

650. I am not satisfied that I understand the text. The adverbial accusatives in *cd* in place of feminine nominatives strike me as unnatural. Again, *paruṣitā* should mean ‘roughly handled, mistreated.’ 651. (ab) Construction: ‘Why is your cheek led to darkness (*mlānim*) with tears by you placing it etc.’ Or, less probably, I think, ‘Why is darkness (*mlānima*) led to your cheek etc.’ (c) *bhr̥ṅgaḥ*: ‘bee,’ but also ‘lover.’ *kandalī*: the plantain or banana flower is showy but has little scent. 652. (a) *vañcanaiva*: ‘is put on, is simply a ruse.’ 655. (a) *lavalī*: cf. 406a, note. (d) *cakorākṣi*: the cp. does not mean, as it is often taken, ‘possessing, eyes like the eyes of a cakora bird,’ but ‘possessing eyes that look like (or act like) cakora birds.’ Cakora birds have sharp-pointed tails; hence cakora-eyes are eyes with long outer corners. Cakora birds live on moonlight; hence cakora-eyes are also eyes which are appreciative of beauty. *premaḷaḍitam*: lit. ‘this naïveté of love.’ The lover is placing the best color on the contrariness of his mistress. 656. (a) *hatakopa*: ‘cursed anger.’ 657. (a) The reading *kṛtya* is a considerable improvement on the readings of other versions: *vyartha*, which is banal, and *bhavya*, which is really rather senseless. 658. Punning verse: “Your darling, who lies fasting (*mukta-āhāra*), having fallen at your feet, is not of false conduct, dear friend, nor is he devoid of virtues [or, your dear pearl necklace (*muktā-hāra*), which lies fallen at your feet is not ill-rounded nor devoid of strands]. Take him [or, it], innocent one, and place him [or, it] on your neck. There is no other way to cool the fever of your breast.” BHATTAHARI. (c) For *praṇaya* cf. 177b, note. (d) Pearl necklaces are cooling to the skin; the lover cools a deeper flame. 659. (a) *parīṇatim*: lit., ‘result, future consequence,’ as in 656c. (b) *śarale*: read *sarale*. (d) *araṇyaruḍita*: proverbial for a useless expostulation.

660. (b) ‘Friend of King Love’: for the epithet cf. Intr. 14, par. 4. (d) *saudhāguruśyāmalāḥ*: *T*’s interpretation ‘black as agallochum on stucco’ requires an impossible analysis of the cp. and makes poor sense. The crocodile emblem painted on the woman’s breast is black *with* agallochum (aloe), that being the substance with which it is painted, cf. note on 389a. I suggest that *saudhāguru* means aloe used for plastering or smearing, i.e., aloe-paste as opposed to the aloe wood that was burned for incense. 661. (a) *praṇayinīm*: cf. 177b, note. 662. The Lucky Tear, cf. 663, note. Construction: ‘Since (*yad*) . . . , therefore it is appropriate (*tad ucitam*).’ (b) *kalayati*: cf. 92a, note. 663. (b) The notion of the drops’ fracturing from the hardness

of the breast was originally Kālidāsa's, *Kum. Sam.* 5.24, from which the first half of this verse is imitated. Cf. also 662, 683, 737, 746. The form *dhārāla* is constructed by *Pāṇ* 5.2.97. 664. (a) She is sitting with her cheek in her hand, cf. 661 and 389a, note. The effect produced by her anger, here as in *b* and *c*, might be more pleasurably produced by a lover. 666. (d) Lit., 'the lover's steps were looked at by the gazelle-eyed one with uncertainty [viz. whether to recall him].' 668. (a) *kandarpakandali*: lit., 'Love's banana.' In *Māl.* 2.3, where Mālatī is likened to a banana (*sarasakadalīgarbhasubhagā*) the commentators say it is because of her softness, delicacy, whiteness, and slenderness. But since the banana seems to have played a part in the rite of royal consecration (cf. 7, note) the phrase here has perhaps the extra sense of 'royal emblem of King Kāma.' (d) *lavalā*: cf. 406a, note. 669. The mistress flares up at being called by another woman's name, cf. *Intr.* 21, par. 5.

672. (a) *kalitaḥ* = *viditaḥ*. It is possible that the verse carries a second sense as applied to a bracelet. 673. (a) *jāte kelikalau*: loc. abs.; so also *kṛte kāmītari*: 'the lover having acted.' *vyarthānūṇitau*: 'in vain conciliation.' (b) *anehas* = *kāla*; *kṣapānehas* really means no more than *kṣapā*. (cd) With this pretence of sleep by which the woman avoids the appearance of desiring intercourse cf. 511. (d) *rahas* = *suratam* as in 660c; *khaṇḍanam*: 'being disappointed of,' 'missing out on.' 676. (b) Lit., 'anger has been assumed by your mistress today.' (d) Separate *svedāmbhaḥpratirodhi* from what follows; *pratirodhi* = *vyutthānavat*: 'possessing an obstruction or outbreak of.' 677. The wife addressed must be an innocent (*saralā*) indeed to be happy at such vengeance. (a) *duṣṭā*: here in the sense of *dūṣitā*, 'mistreated.' *ācoṭitā*: 'struck,' or possibly 'torn'. Schmidt gives the latter meaning (s.v. *cuṭ*) but cf. Hindi *ācoṭ*, 'a stroke, blow.' The participle is also written *ācchoṭita*; cf. 1162, 1185, 1186. (b) *sītkāra* is the sound of drawing in one's breath in pain; (*Kām. Sūt.* 2.7.4). 679. (a) *cetasy* . . . *vikāriṇi*: 'in her dissatisfied heart.' (b) *vacah svaparatāpratyāyamānādiṣu*: I am quite uncertain of the meaning, as were the anthologists themselves to judge from the variants. Barely possible is 'in the estrangement (*svaparatā*), demands (*pratyāya*) and haughtiness etc. of her words.' *T* divided *vacahsv aparatā*, but the interpretation he gives would require *pratyāyyamāna*- and takes no account of *ādiṣu*.

680. (b) *loṭhati*: 'rolls' = *luṭhati* or *loṭati*. (c) *āmuñca*: lit., 'put on' as a dress; the suggestion is of putting his arms about her neck. (d) *nakham*, etc.: this looks like a proverbial expression, but I am not sure of the sense, 681. (c) Cf. 389a, note. 682. (a) *kṛtvā*: i.e., *kṛtavān*. For *agaḥ* cf. 641d. (d) *dhanyena*: the prevailing *rasa* of the Section demands that it be the rake himself, who has hidden in order to taste the pleasure of hearing his mistress confess how much she loves him. For a similar situation cf. *Ragh.* 19.18. *upāśrunā*: instr. of a root adj. *upāśru* (unrecorded), 'listening to'; *urasi kṛtā*: 'placed on his breast'; *roditā*: periphrastic future, third pers. 683. Cf. note on 663b. For the implication of *cd* cf. note on 408. (a) *kalayati*:

cf. 92a, note. **684.** For the trope cf. 450, note. (c) As evidence that the peacock's voice was considered beautiful *T* refers to BIS. 629, 975, 4349. (d) *mānasthair*: a pretty conceit. The lady's *māna* (position, pride) is a reason for her showing her superiority to the natural beauties noted in *a-c*; showing which, of course, would mean giving up *māna* (pride against her lover). **685.** The situation is similar to that of 635 and 649. The friend has sought to calm the heroine's anger, who now replies. (b) *pratyūṣi*: grammar (= *pratyūṣe*?) and sense (at dawn?) are both impossible; read *pratyēṣi* with *S*, *P*. (c) *praṇayinīm*: 'similar to, like'; cf. 177b, note. **686.** (d) *bhāvāḥ*: cf. 336c, note. **687.** *T* claims that the speaker is probably the *sakhī*, not the lover. But *ayaṃ janaḥ* in *b* can scarcely mean anything other than 'I,' and in such verses the lover often refers to himself as a servant. (a) *sakhīvacanakramās*: 'successive expostulations of your friends.' (d) *māna* has a double meaning, 'pride' and 'position of respect.'

690. The verse is not unlike 639. (a) Cf. 565; for *praṇayin* cf. 177b, note. (b) *nirbhartsayantyā*: from *nirbhartsana*, 'lac,' the lipstick of the time, is formed the unrecorded verb *nirbhartsayati*, 'to put on lipstick.' The verb cannot have its recorded meaning here. **691.** (a) *yatra = yeṣu dīneṣu*. One must take *kule* (family) separately and it is hard to say why the poet uses this word rather than *grhe*. Perhaps it implies that the husband and wife no longer form a family, i.e., are no longer living together. (c) *eka*: cf. note on 347. **692.** (a) *param*: *T* takes as 'at most,' and may be right. There is the possibility, though, of leap-construction (*vyavahitānvaya*), taking *param tu* together: 'however.' **693.** (b) Lit., 'this foot with ringing anklets was cast forth in the rite of [stilling] the pregnant longing of the *śōka*.' For kicking the *śōka* see Intr. 8, par. 7. (c) *kelipaṭunā*: 'skillful in love-play,' i.e., her lover. **694.** (b) Lit., 'since everyone gains the happiness which develops from *vidhi*'; *vidhi*=fate, the power of karma. **696.** (a) *śaśapatham*: the commentators take this in a double construction, both with *apākṛtaḥ* and with *ānataḥ*. (b) *vāsabhavana*: 'bedroom.' *ātmanā*: construe with *dhr̥to* in the next line, the antecedent being *kāntayā*. The point is that the heroine runs to stop the lover herself, rather than sending a servant. The reading compares favorably with the *unmanaḥ* of *Vām.*, *Kpk.*, etc. (c) *pāṇisaṃpuṭa-lasannīvinibandham*: adverb. Her hands would be cupped in the gesture of submission (*añjali*); the knot that they hold would form an offering (*upāyana*) of reconciliation. The gesture of touching the *nīvi* was generally recognized as a sexual one and was a punishable breach of morals when made in public; see Kautilya, *Arth.*, II, p. 22, line 8. (d) *kṛtapraṇāmakam*: adverb with the continuative *dhāvitvā*, which is construed instrumentally with *dhr̥to*. **697.** (b) *sadbhāve = vāllabhye* (*Jivānanda*). *jana iva jane*: in its first occurrence the word bears the sense of 'a stranger, anyone to whom one is not bound by ties of affection or family'; cf. *Buddh. Car.* 6.9 *janībhavati*: 'becomes a stranger'; So also verse 1503 below. In its second occurrence *jane*='this

man,' a deadened substitute for *priye*, *patau*, 'my lover, my lord.' (c) No need to emend as *T* does. See remarks *SRK.*, p. viii. 698. Punning verse: "Fair one, your buttocks are Pṛthu [broad], the glory of your eyes is certainly Arjuna [bright], your waist is accompanied by Bali [the (three) folds (*vali*)]; may the slope of your breast be Māndhātṛ [support me]." DĀMODARA. The proper names are taken from Epic legend. Presumably the verse is spoken to appease an angry mistress. 699. The impersonal passive participles, *mukulitam* etc., are each to be taken with *mānena*; the locative absolutes, *dr̥ṣṭe* etc., with *preyasi*.

700. The denominatives *aṅgārakārāyate* in *a* and *kulyāmbupūrāyate* in *b* are nonce words. 701. (a) *śaśabhṛllekhābhṛtā*: Śiva, cf. Intr. 4, par. 6. (b) *buddhena*: cf. 2. *kāntena*: that the heroine's husband has defeated Kāma is proved by his having been able to leave her. (c) *haṃsi*: obviously 2nd pers. sg. of *han* (pace *T*). 702. The verse is probably spoken by the heroine's confidante; cf. 659a. (b) *karṇotpalenāhataḥ*: cf. 570d. (d) For the lotus necklace as a means to cure the fever of love, cf. 545, note and reff. *bhārāyate*: lit., 'is a burden.' 703. (b) Lit., 'fixed on the end of your nose.' So also 715b; cf. *BhG.* 6.13. (d) *yoginī*: a woman who practises yoga; *viyoginī*: a woman separated from her lover. 704. This verse is given by Vāgbhaṭa as an example of the trope *apahnuti*: 'denial of the true matter in hand by means of that which is similar to it.' The rains have come, but not her lover; whereat the heroine weeps (*d*). Her confidante accordingly denies the presence of the monsoon, postulating divine elephants for clouds, their white ear ornaments for cranes, and so on. That her explanation could be believed implies that love-longing has led to the heroine's utter loss of reason. 705. Ordinary lotus petals and white sandalwood paste would not quench such a fever. (c) *sneharasāwaseka*: a pun, 'by drippings from the essence of oil' or 'by drippings of the emotion of love.' 706. The verse makes puns on technical terms of Buddhist doctrine. "Heroine: 'That one is gone, the *saugata* [one from whom proceeds all happiness, or, a Buddhist]; whereby he has reduced me to *nirālambanatā* [helplessness, or, the Śūnyavāda doctrine of the unreality of external objects].' Confidante: 'Friend, that which you are fond of is *kṣaṇika* [fickle, or, a momentary entity], and, what is more, *nirātmaka* [soulless in a moral sense, or, soulless in a metaphysical sense] and completely *śūnya* [worthless, or, metaphysically void]. Let him go.'" BHOJYA-DEVA [= KING BHOJA]. For *sa vandyah*, lit., 'he is that to which one should bid farewell,' see also 1050, 1295. 707. (c) *rasa*: sap in the case of the wood, emotion in the case of the heroine; cf. 705c. 708. The rains have come but her husband has not returned. (b) Lit., 'and the crowd of frogs intent upon their croaking.' (d) *muhur*: 'still more.' 709. From the *Ratnāvalī*. The lotus couch furnishes the king with evidence of the heroine's love-fever. (b) Take *antar* adverbially not as a preposition; *tanor madhyasya* goes with *parimalanam*, 'rubbing, trituration.'

710. (a) The commentator Jagaddhara likewise read *manorāga* against the *manoroga* of the printed editions of *Māl.* 711. (b) *prasthaṃpacāḥ pāthasām:* lit., ‘enough to boil a gallon of water.’ Cf. *Pāṇ.* 3.2.33. (c) *camatkāriṇo:* agreeing with *maṇayo*, lit., ‘causing (us) amazement.’ In place of this, the printed text of the play and most quotations of this verse have the onomatopoeic *taḍatkāriṇo:* ‘with a bang.’ (d) “All the pearls of her necklace burst like popcorn.” Kṣemendra (*Auc.* ad 14) objects to this line on stylistic grounds as introducing the strong style (*ojas*) where sweetness (*mādhurya*) would be appropriate. The image itself seems not to have troubled him. 712. (a) *tāḍīdalapāka* = *pakvatāḍīdala*, the action noun *pāka* being used as a noun of result. (c) *gaurī krudhyatu:* a mild oath, ‘appropriate here since Gaurī is the goddess of marriage’ (*T*). (d) *sahapāṃśukhelanasakhī:* ‘a friend since the childhood days of playing together in the dust’; an old expression; cf. the Pali *sahapāṇsukhīlītā*. 713. (a) Lit., ‘possessing bracelets transformed into armlets.’ The stated cause is her raising her hands in salutation; the hinted cause is the emaciation brought on by pining for her absent lover. *uttamsita:* ‘forming an ear-ornament (*uttamsa*),’ the reference is to that arrangement of the hair for which English and American have very different terms: kiss curl (English), spit curl (American). (d) *bhinnā:* ‘touched, marked by.’ The different feelings or emotions (*rasa*) would be eagerness, shame, love, etc.; cf. 88c. 714. The moonlight creeps through the bower and falls on the limbs of Mrgāṅkāvalī. She cries out. (b) *api:* read *ayi* with *S*. (d) ‘fair as stalks of lotuses that are almost full grown.’ When young they would be green. For *mugdha* see 521, note. The *tertia comparationis* (*sāmānyadharmau*) are both the color and the elongation. 715. (b) Cf. 703b, note. 716. The pith of the plantain tree is soft and white. (b) *kalā-śeṣā:* ‘with only one digit left,’ i.e., the moon on the last day of its waning. (d) in fear that she may die of love. 717. The verse is in the form of a letter; first, the formal greetings (cf. 33), then the message preceded by *kiṃ cānyat:* ‘and something else—.’ (c) *calito gacchan:* precisely as in Bengali (*caliyā yāite*), Hindi, etc.; I do not recall seeing the collocation elsewhere in Sanskrit. (d) ‘my servant, by means of whom torture is forgotten, namely, Unconsciousness’; so *T*. The cp. could be analyzed more logically as ‘my attendant, Torture, whom I had forgotten in my swoon,’ but this spoils the sense. 718. (a) *madhyesadma:* indeclinable cp. in place of gen. tp.; cf. *Pāṇ.* 2.1.18. 719. (a) *haridrā:* the turmeric that is used in curry powder and as a dyestuff is derived from the tuberous root of the *Curcuma longa*. These tubers are dried in an oven, whereupon they break open in short resinous fractures varying in tint from yellow to reddish brown. However, the Sanskrit poets use the word *haridrā* regularly to refer to a yellow or golden color; cf. 963. (c) *āvartya*, cf. *āvartita* in 916d and *P.W.* s.v. *āvartana*.

720. (d) A proverbial saying, which may be quoted by way of parody (*T*’s suggestion) from the following verse, ascribed to Diṇnāga (*Sbh.* 3437). *Tarko*

'*pratiṣṭhaḥ śrutayo vibhinnā / naika ṛṣir yasya mataṃ pramāṇam / dharmasya tattvaṃ nihitaṃ guhāyāṃ / mahājano yena gataḥ sa panthāḥ*; cf. BIS. 2505. This gnomic verse was later attached to the *Mahābhārata* by the commentator Nilākaṇṭha (it is missing in all other versions) and may be found in the critical ed, *Vanaparva*, App. 1, no. 32, lines 65–69. 721. (b) *patramakarī*: 'the ornamental crocodile,' cf. 389, note. (c) *yasya viyogayogavidhuram*: lit., 'lovelorn by connection with separation from whom.' But the word *yoga* hints at the almost religious trance of the lovelorn, cf. 703d. 722. (b) *patraracanaṃ*: cf. 389, note. 724. Punning verse: "I am made of iron, friend, of whom this cruel lover is the loadstone. He is not any one among [the synonyms of loadstone, viz.] *ākaraṣaka* (that which draws the iron to it), *drāvaka* (that which makes the iron run to it) or *cumbaka* (that which kisses the iron); know rather that he is *bhrāmaka* (that which makes the iron filings circle about, or, that which drives one mad)." ŚABDĀRṆAVA. I owe this interpretation to V. V. Gokhale. 725. (c) The question introduced by *kaccit . . . na* hopes for the answer 'na.' Had the lover felt the south wind and seen the mango blossom (cf. 154) his pain of separation would be as great as the heroine's. The words, of course, are spoken with *kāku*, that is, a tone indicating that her real hope is the opposite of the one expressed. 726. (b) Cf. 549. 727. (a) *eka*: See note on 347. *mātar*: a general term of endearment. 728. (c) *sasudhāgrham*: cf. remarks on p. ix of text volume. 729. (b) *pañcamah*: cf. 153, note and 334d, note.

730. The confidante urges the heroine to give over pining and exhibit her charms where they may be appreciated. The construction of the verse is similar to 670 and 684. (a) *cakoraṇṇayinīr*: 'the wives of the *cakora* birds.' These birds, according to the poetic convention, feed only on moonbeams. 731. (b) Cf. 389, note. 732. Words of a messenger to an erring lover recently spurned by his mistress. (cd) Construction: 'The crow publishes the thinness naturally resulting from her separation from joy [by his] possessing a neck ornamented with bracelets transferred [to it] by her raising her emaciated arm in anger, etc.' While crows do pick up bracelets, I should not be convinced were I the lover. (d) *draṅga*: lit., frontier town; see Stein's *Rājataranī* index. 733. Construction: take *kurvantyā* and *vinasya* with *tvaṃ*. (d) *smāryate* means both 'is remembered' and 'is loved.' 735. An elaboration of the familiar theme: 'who is the lucky man to cause these tears?' Line *b* may be taken jokingly. Surely he must have died and the body been consigned to the river to cause such an access of grief. *T*'s interpretation ('whose corpse in a former birth was consigned etc.') reads more into the verse than is in it. (b) *khalat*: Dhātupāṭha, *khal calane*. (c) *kajjalakle-dabhāñji*: n. pl. from *-bhaj*, 'sharing in the moist collyrium.' (d) Cf. 389, note. 736. (a) The saffron would have come from her breasts, cf. 389, note. Most of it would have been rubbed off in the amorous encounter with her lord. The varieties of saffron vary in color from yellow to bright red. (c) Lit.,

‘that his mate was made by me lovelorn a moment by her mistaking him for a [red] *cakravāka*.’ 737. (b) *kīryante kaṇaśaḥ*: cf. 663b, note. (d) *hūṃkārah*: cf. 786c. *kalapañcama*: cf. 153, note and 729. *praṇayinas*: ‘like to,’ cf. 177b, note.

740. (c) Cf. 549a. *kaśāśākhāmañjarīkaḥ*: ‘bouquet of branches of the hand,’ i.e., fingers. 741. Spring is on its way but her husband has not returned. 742. (d) Cf. 408, note. 744. (b) *vikaraiḥ*: ‘transformed into.’ *T*’s emendation to *vikiraiḥ* is needless. (d) *toyendhana*: The simile might be suggested simply by the myth of submarine fire. On the other hand, it is not impossible that the poet had seen Greek fire. This substance, probably composed of sulphur, naphtha, and quicklime, took fire spontaneously when wetted. It had been used by the Byzantines in fighting the Saracens as early as the seventh century. 746. The progress of *Mṛgāṅkāvali*’s tears; cf. reff. in 663b, note. Lit., ‘the streams of tear-water of the lotus-eyed one [first] shimmer the surface within her eye.’ 747. The king fancies that Love has left his flower arrows which have become blunted, and is now using an arrow presided over by *Varuṇa*. The *vāruṇāstra* is mentioned frequently in the *Mahābhārata* (e.g., 1.96.37; 1.125.19; 6.81.27). It produces floods, just as the *āgneyam astraṃ* produces conflagrations. (d) *vaktrodvānta*: ‘emitted from the mouth of the channel.’ 748. (d) *kuru prema anya-deśa-āgate* is elliptical. *T*’s emendation: *anyad eṣā gatiḥ*, ‘find another lover, that is the only way,’ is unnecessary and seems out of keeping with this type of verse. 749. (a) *kiṃ vātena vilāṅghitā*: an excess of *vāta* was supposed to produce fever and madness. *mahābhūtārditā*: either ‘hurt in the elements (*dhātus*) of the body,’ for which *T* refers to Jolly’s *Medizin* (in Bühler’s *Grundriss*), p. 46, or ‘possessed of a great devil,’ cf. the expression *bhūtagraṣṭa*. (b) *san-nipātalahaṛīpracchādītā*: ‘overcome by a host of medical complications.’ (d) The author of the verse, as one might suspect, was a courtier of Bhoja.

752. Description of the hero *Mādhava* in the first stage of love with *Mālatī*. (d) *te te bhāvāḥ*: lit., ‘various objects.’ But the word *bhāvāḥ* carries more specific connotations. *Tripurāri* glosses with *uddīpana-vibhāvāḥ*: ‘objects which act as stimuli to the emotions.’ *Bhavabhūti* repeats the same phrase in *Māl.* 1.39 where he specifies what these objects are: the new moon and other objects of sweet nature, but above all the maiden *Mālatī*. 753. *Mādhava*’s friend has asked him to paint a portrait of *Mālatī*; cf. reff. given 549, note. (a) *drśor udgamam*: lit., ‘the raising of my eyes.’ (b) *-jaḍima*: bv. cp., not adverb. (cd) lit., ‘my hand here in the process of painting is one of which the fingers constantly tremble.’ 754. (a) *kundakoṣa*: Here, as often, *Bhavabhūti* extends the meaning of a word. The commentators all take *koṣa* to mean a cluster or branch (*guccha*, *latāpratāna*, *stabaka*), and this fits the context better than the recorded dictionary meanings. The white jasmine produces multitudes of minute blossoms on a branch. These are frequently likened to white teeth (cf. *Sṛṅ Til.* 3 and 423 above); hence the appropriateness

of *karāla*, lit., ‘open-mouthed and showing the teeth.’ (b) *praścyotad*: read *pracyotad*. (c) ‘whose eyes half flirt’: the description is of Mālātī. The advent of love makes her eyes dance, but she is young and would wish to hide her feelings from her friends. ‘Whose body bends’: from the weight of her breasts, or from the sorrow of separation. 755. From Mādhava’s lament on losing Mālātī. 757. The beauties of the spring evening are unbearable without Sītā. (a) *kasrāghātaiḥ*: ‘strokes of a whip (cf. *kaśa*)?’ *Kasra* is not recorded in the dictionaries. The printed texts of the play read *kampāghātair*. (c) *rāgarājam*: ‘the king of keys.’ The cuckoo sings in the *pañcamo rāgaḥ*; cf. reff. in 153, note. (d) Imitated in 797c. 758. The main object is *ghanoru-prāgbhāram*: lit., ‘the heavy weight of her thighs.’ (a) *saṃsaktāṅgam*: for the gesture see 570b. (b) Cf. Intr. 19, par. 7 ff. (c) The simile has been used before, 613cd.

761. (d) Lit., ‘as delicate as a banana.’ See 668, note. 762. The lover dreams that he has finally won over his angry mistress. 763. Add to var. lect. (c) *N saṃdarśatā*. 764. The context of the verse is helpful to its understanding. Sītā, remaining invisible, has fanned the fainting Rāma with her upper garment (*uttariyam*). Rāma revives, seizes the garment, which instantly becomes visible, and recognizing it, breaks forth with this verse. (c) *śayyā* should be printed separate from *niśītha*. 765. (c) *caraṇārdharud-dhavasudhaḥ*: ‘with but half his foot pressed to the ground.’ The idiom re-occurs 1157a *pādārdhanīruddhabhūḥ*. 766. (ab) *āhlādi* should be joined to *-madāndham*. The words *prauḍha . . . madāndham* form a single bv. made up of a *dvandva* of many parts each expressing a successive state of the heroine’s eye, just as in 482a. (cd) The lover’s gait would be slow, his thoughts sad, his consciousness almost vanished; the lady’s fever would be great, her figure thin, her state near death. 769. (b) Cf. Intr. 4, par. 12. (d) *parikarasya*: ‘paraphernalia, collection of implements.’

770. Punning verse: “You are *rakta* (red) with your new fronds, and I am *rakta* (in love) with my dear one’s virtues. The *śilīmukhas* (bees) come to you; the *śilīmukhas* (arrows) shot from Love’s bow to me. The stroke of the sole of a beloved woman’s foot brings you pleasure; truly, so does it me. Everything of us is alike, oh *aśoka* tree, except that God has made me *saśoka* (sad).” [YAŚOVARMAN?] For the *aśoka*’s blossoming on being kicked cf. Intr. 8, par. 7. As regards the lover, the stroke of his mistress’ foot might serve as his penance and mark the end of her anger. 772. (b) The *tertium comparationis* is the dark color. 773. (d) Or possibly, ‘even if I dwelt in the same place.’ 775. (ab) The first line refers to the sentimental or spiritual effect of Mālātī’s beauty, the second line to the physical effect. *yatrā-lokapatihāvatāriṇi* [sc. *mukhe*], loc. abs., is construed in both directions. *prastaruti* = *utpādayati*. Much has been written in an attempt to give a precise meaning to the first line; cf. especially Virarāghava on *Mah.* 2.45; but I doubt that it has a really precise meaning. Bhavabhūti frequently

sacrifices precision to fervor. 776. The subjects of the *vyatireka* (cf. *Sd.* 10.52) are much the same as in 778. (a) ‘at me’: supplied from context. (c) *arcana*: context demands a word meaning ‘voice’ and I have so translated although *arcana* has not been recorded in this sense. 777. (cd) omitted by *K*, supplied from *S*. Lit., ‘And afterward there will be contact of me with [her] limbs busy in intercourse; [of me] who have gradually enacted love-jests after sweet and loving conversation.’ (e) Peterson in his note to *Sbh.* p. 108 suggests that Vararuci is intended by the term Vārtikakāra. 778. “Correction of text: for *upakṛccho* in *d* read *upajapyo*, emended from the meaningless *ipajaccho* of *K*.” (Kosambi and Gokhale.) The sense of the verse is that the maiden is of such extraordinary beauty that she need not even show her face, utter her sweet voice, or bend her brow in order to shame moon, cuckoo, and the bowman Love. Being shamed, they show their enmity to her lover. Verse 776 employs similar objects but the trope there is *vyatireka* whereas here and in 794 it is *pratyanīka* (*Sd.* 10.86–87). (b) *añcitakālā(h)*: perhaps ‘manifesting their art,’ taking the ptc. from *añcayati* = *janayati*. 779. From the *Vid.*, where the king has caught a glimpse of Mṛgāṅkāvali in his chamber at night and supposes it to have been the vision of a dream.

780. Compare the verse *snigdhaśyāmalakānti* quoted *Dhv.* 2.1 and *Sd.* 2.11, where Rāma in a similar manner expresses fear that Sītā will not be able to support the pains of separation. The speaker of the present verse is likely also to be Rāma, in which case a second meaning will appear in *paramapuruṣa*: ‘the highest soul, God.’ 781. (c) Cf. 1129c. 784. Cf. 365 and reff. in note. (d) Lit., ‘the cruel, mortal pains which send off flames etc.’ 785. A logician speaks of love. As *T* has noticed, the verse is filled with Nyāya terminology: *manaso* ‘mūrtatvam, udbhūtarūpatvam, anupapatti, anubhavavirodhaḥ. 786. He remembers his beloved as she appeared on his parting from her. Construction: “I remember the half-glances of her who, etc.” (a) *manyuparamparābhir*: ‘successions of grief.’ (c) *hūṃkṛti*: cf. 737d. 787. Construction: I take the first three adverbial compounds with *uktam*, though they might equally well be taken with *ucchvasatyā*. Actually no subordination (‘because,’ ‘from’) is expressed. (a) *brasyad*: read *braśyad*. 788. (a) Lit., ‘on the tree which is Love regrown after being burned’; cf. 430a. (b) *pañkapāṭala*: ‘layered mud,’ i.e., thick mud. (d) Lit. ‘I remember the young one whose face was like the not-young [i.e., full] moon.’ 789. (b) *mīnadhvajā*: cf. Intr. 14, par. 4.

791. Add to reff. in var. lect. *Sbh.* 1745. For a discussion of the verse see R. Pischel, “Verkannte Sprichwörter,” pp. 114–115. He considers the verse to be interpolated in the *Mudrarākṣasa*, and points out a variant of the proverb in the *Karpūramañjarī*, viz. *sīse sappo desāntare vejjo*. 793. (c) The reference is to the sweat that accompanies intercourse; cf. Intr. 19, par. 6. 794. See 778, note. (d) Lit., ‘he burns me with these rays as sharp as masses of fire.’ 795. (d) Lit., ‘the glances [*drśaḥ*, the general term] of the fair-eyed one,

wet with love and consisting in sidelong glances [*kaṭākṣa*, the specific term] which swung about [in measure with] the successive contraction [of the eye].’ 796. The *kṣurapra* was an arrow with a sickle or horse-shoe shaped blade; hence it is here termed *visphārāgra*: ‘broad of tip.’ The metaphor applies to the eye with lid lowered along most of its length but raised at the outer corner. 797. The king desires utter darkness that his imagination may paint the world with his beloved. (c) Imitated from 757d. 798. (d) The *kadamba* flower looks something like a pin-cushion. 799. For the churning of the sea cf. Intr. 4, par. 11.

800. (a) For the belief that *cakoras* drink moonlight see Intr. 29, par. 3. (b) *cañcaccañcavas*: cf. 198a, note. (cd) Lit., ‘by which the moon may be made poor of *tejas* in order to save the lives, etc.’ *virahavidhūritānām*: cf. 160a, note. *tejah*: both ‘light’ and, what is more to the point here, ‘heat.’ 801. (a) The *kālakūṭa* poison was churned from the sea together with the moon. Sandalwood trees are frequented by snakes, cf. 1078. 802. (b) *dhārābāṣpam*: the members of the cp. are placed in reverse order as in *dhārāśru*. *prabhuh*: ‘is capable of, tends to.’ 804. (b) *pavanāstram*: This is the *vāyavyam agram* of *Mahābhārata* 1.218.15; 6.98.18, etc. Just as Varuṇa’s weapon produces floods (see 747), the weapon presided over by Vāyu produces winds. (c) *hārāprakāṇḍa*: ‘fine necklaces.’ *saralāḥ*: ‘long’ (Jīvānanda). (d) *pravartita*: Jīvānanda’s text reads *pranartita*, which is somewhat more poetical. 807. The speaker is making excuses beforehand for the nail wounds she will receive from her lover. (b) *śiśoḥ pitā*: a periphrasis for ‘husband.’ In the mouth of the present speaker the term may be ironical. (d) *cheda*: ‘that which has been broken’; hence, *jaṭharacchedā nalāgranthayaḥ*: ‘stems of cane, hard or sharp where they have been broken off’; as such, they might well cut one who was leaning over to draw water. 808. Abhinavagupta in his commentary on *Dhv.* ad 2.6 puts this verse in the mouth of Krishna, who has left Mathurā for Dvārakā. With the divine lover absent there is no longer occasion for beds of love. By pathetic fallacy the trees and vines are pictured as grieving over his absence like the sentient *gopīs*. 809. (c) Lit., ‘generous in expense of uninterrupted love by wantons.’ The wantons would be village girls or *gopīs*. (d) *murale*: a river in the extreme southwest of India. *nicula*: *Barringtonia acutangula*, cf. 122d, note.

810. Each reason that the girl gives for speeding the traveler on his way is intended by her and will be taken by him as a reason for his remaining. 811. Doubtless spoken by a *prapāpālikā*; cf. Intr. 9, par. 5. 812. The verse is a variation of the famous Prakrit verse Hāla 7.67, quoted by *Dhv.* ad 1.4, in which the girl points out to the traveler where each person sleeps so that he will not stumble into the wrong bed in the dark. (a) *pariṇatavayasām agrāṇīr*: lit., ‘captain of the aged,’ i.e., he takes first prize in decrepitude. (b) Lit., ‘her body relaxed from all her household labor.’ (c) *pāpāham*: *pāpā* is a natural word to use in the sense of sinful to have had such misfortune.

The karma theory does not allow misfortune, such as separation from one's husband, to the pure. But the word takes on added meaning from the young wife's intent. She has not only built up bad karma in the past but is willing to build up more in the future. 813. (c) *śūnye*: either a lonely place or an empty house. Abandoned houses were and are used as places of assignation. 814. The neuter bvs. in *a-c* modify *saṃgatam* in *d*. In *b* contrast *-ārambha* with *anta*. 815. A frequently quoted verse and deservedly so. The heroine is not dreaming of adulterous loves on the riverbank, but of her one love, whose love-making will never prove as exciting as it was before her marriage. Our reading differs in every line from that given by Mammaṭa. In at least two instances common sense will show it to be preferable. Mammaṭa has *tā eva caitrakṣapāḥ* for *tās candragarbhā niśāḥ*, whereas the *mālātī* flower, according to poetic convention (see *Kāvm.*, chapt. 14, p. 80, line 1) does not bloom in the month of Caitra. For *sa eva ca* Mammaṭa reads *sa eva hi*, which forces one commentator to the desperate explanation: *hiśabdo yadyapyarthakāḥ, avyayānām anekarthakatvāt*. 817. Punning verse: “‘When will women blessed with merit get a lucky day on which the hostile moon does not rise?’ As she cries out thus in her wantonness, the cuckoo answers again and again, ‘*kuhū, kuhū*’” The woman wants a night dark enough to visit her lover without being seen. *Kuhū* is a name for the moonless day and night. It is also an imitation of the cuckoo's call. 818. (a) *mātar gehini*: the address, probably, of a daughter-in-law to her mother-in-law. (c) *badarī*: the jujube. It is said that “the crookedness and hardness of the thorns of the *badarī* are found in nothing else,” Prajñākara Gupta, *Pramāṇavārttikabhāṣya*, p. 134, lines 3–4. *pracaṇḍorage*: possibly a pun is intended, ‘possessing a fierce snake,’ and ‘possessing a violent lover (*uraga* = *bhujaga*).’ (d) Lit., ‘this calamity [of being] with scratches on my body was incurred by me.’ 819. The trope is *vyājokti* or *apahnuti*; see Intr. 24, par. 5. (d) *yāmunena*: ‘of the Jumna’; the Jumna is said by the poets to be dark blue as opposed to the Ganges which is said to be white, so 931b, 995, 1333, 1599. Krishna is regularly pictured as dark blue.

820. Trope as in 819. (d) *colakāḥ*: here obviously a long, tight-fitting dress, donned by passing it over the head. This meaning of the word is unrecorded. 821. Punning verse: “‘In the evening, my friend, I was much vexed with him [or, it], who [or, which] was perfumed, had been drinking wine [or, smelling of flowers], flying about wildly and falling before my feet.’ ‘With your drunken lover?’ ‘Not at all; with my hair.’” Trope as in 819. 822. The situation described is similar to that of 1693 by the same author. A traveler makes an improper proposal to a girl he meets by the way. *Pānthe*, *śāyini* and the long cp. in *-oru* are vocative. The last defies *Pān.* 4.1.69; the form should be *-oro*. One may correct the grammar by emending to *asamhitoru*, justifiable by *Pān.* 4.1.70. (c) *aṃśuka*: This could refer to the robe on which the girl is sitting; more likely, though, to her undergarment,

thrown back by the raising of her knees. The girl's squatting position would be a natural one when resting. 823. For a verse expressive of the same attitude cf. *Smk.* 89.33. (c) *svagrhiṇīm āliṅgya*: 'embracing one's own woman of the house.' (d) *samācaryate*: 'be termed even metaphorically.' 824. (a) *pranayaviśadām dṛṣṭim*: 'a glance clear with love,' i.e., clearly revealing its love. (d) *ramayatitarām*: cf. *Pāṇ.* 5.4.11. (e) *K* ascribes the verse to śrī Harṣa, omitting the suffix of royalty, *deva*. The verse is actually taken from King Harṣa's *Ratnāvalī*. It is worth noting that *N* seems to distinguish between King Harṣa, always referred to as śrī Harṣadeva (397, 476, 1536; these verses are all found in King Harṣa's extant plays) and another Harṣa, referred to without the royal suffix as śrī Harṣa (508, 639, 765; these verses do not occur in King Harṣa's extant plays but have been preserved in the *Amaruśataka*). *K* on the other hand fails to make this distinction. *K*'s named quotations, ascribed simply to śrī Harṣa, are both (824, 1189) from King Harṣa's plays. For completeness one may add that *N* quotes two of the king's verses (469, 1665) anonymously; *K* quotes one of the king's verses (709) anonymously. 825. The verse is written in that variety of *āryā* meter which is called *jaghanacapalā* and is often ascribed to a poetess named Jaghanacapalā, a name that no poetess is likely to have assumed. As applied to the meter the term means 'possessing amphibrachs (˘ – ˘) in the second and fourth feet of the latter (*jaghana*) half of the verse'; cf. Pingala 4.26. As applied to a woman the term means 'free with her loins,' i.e., unchaste. For a clever verse playing on both meanings cf. *Kuṭṭ.* 779; other occurrences of the word are noted by Emeneau, "Signed Verses by Sanskrit Poets," pp. 42 ff., where the present verse also is discussed. 826. (b) The quotation ends at *vasatir. iti*: 'thus.' (c) The anklets must be kept from jingling. (d) Lit., 'gaining her footsteps with difficulty, she practises the path within her house.' 827. (b) *nivraṇe*: If correct, the word is unrecorded. I translate from context. (d) *viṭaikakalpalatikā*: 'a very wishing branch for gallants,' i.e., a branch from which every lusty man can get his wish; cf. 347d, note, and *Smk.* 89.3 *viṭaceṭakaikamahīṣī*. 828. For the suggested sense see *Intr.* 24, par. 4. 829. The verse will be clear only if one pictures the women as wearing skirts similar to the dhotis now worn by Indian men. The garment would be full enough to permit taking a turn of the material about the ankles. (b) *aṃśukapallava*: this must refer to the extra material gathered in pleats and spilling over the waist of the skirt proper, as may be well seen in Ghurye, plate 213. This could be used to bind up the jewels of the waistband (as also in verse 834ab). (d) Lit., 'clearly these are beauties on the street, distracted by the buzzing...' But the word *vikalīkṛtāḥ* suggests the further sense of 'having their efforts rendered useless by.' Note also that the word *jhaṅkāra* is used not only for the buzzing of bees but for the jingling of jewelry.

830. From some lost description of a city or village at night. (a) *viṣamam*:

lit., 'difficult,' but doubtless it is mire that makes the difficulty, cf. 826a. 831. A description of Laṅkā at night, done in Murāri's fanciful and involved style. The moonlight brings delight to the *cakoras* (cf. Intr. 29, par. 3), who therefore fly up startling the *abhisārikās*; liquefies the moonstones, whereby the streets become wet enough to take the impression of lac from the painted feet of the startled damsels; and gives its color to the drops which the moonstones exude. 832. The meter of this verse, as of 930, also ascribed to Bāṇa and of 942 is a *jāti* measure of 28 *mātras* to the quarter, for which I have been unable to find a name or a description in standard works on metrics. It is apparently based on the 21-syllable *ṛtta* meter which Piṅgala (8.19) calls *śaśivadanā* (~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~) and which is given various other names by other authorities: *rucirā* (Vallabhadeva on *Śiṣ. Vadh.* 3.82), *pañcakāvalī* or *dhrṭasrī* (Mallinātha on *Śiṣ. Vadh.* 3.82). The meter of our verses, however, permits occasional substitutions of ~ for – and vice versa (e.g., 832c, 930cd, 942bc). 833. (d) instead of going on to where she could embrace her lover. 834. (a) Cf. 829, note. (c) *kasmāi*: read *kasmāt* with *S, Smk., Smv.* (d) *saṃbhramaharah*: *P.W.* records *saṃbhrama* once in the meaning of *vibhrama*; accordingly, the ms. reading has some justification. But the other readings, *vibhramaharah* (*S*) and *vibhramadharah* (*Smk.*) are preferable. 836. (a) *tamī*: 'night.' (b) The *atisayokti* is a violent one. The sense is that their eyes are so beautifully dark that collyrium sprouts up at each glance; hence, by scattering about their glances they render all things invisible. (c) *madanahuta-bhug*: cf. Intr. 4, par. 12. 837. The speaker knows that the messenger has lain with the lover she was sent to bring. But the speaker is *vidagdhotamanāyikā*: 'a clever woman and a lady.' Instead of accusing her messenger with the true fault, she charges her with a remissness which might have produced much the same symptoms. The reff. in var. lect. will show that the verse has been a favorite. A long controversy has raged over the question of which particular words contain the hint of the speaker's true knowledge and in what way they contain it. Some follow Mammaṭa in saying that the word *adhamasya*, 'the wretch,' suggests that the lover would descend to just such a trick; in which case the suggestion is based on the primary power of a word (*abhidhāśrayā vyañjanā*). Others say that the evidence can really have been produced by lovemaking only and not by bathing. For example, bathing would have washed both lips free of rouge, not just the lower lip, etc.; in which case the suggestion is based on the secondary power of a word (*lakṣaṇāśrayā vyañjanā*). For full particulars see the excellent notes of P. V. Kane in his edition of *Sd.* (ad 2.16). 838. Add to var. lect. *Śp.* 3510. Cf. Intr. 19, par. 7 ff.

840. Punning verse. “Your neck is without necklace [or, is a Buddhist convent], your eyes are red [the color of the Buddhist robe], your lips have lost their rouge [or, are without passion]. Are you becoming a nun, oh messenger?” [BHIKṢU.] **841. (c)** *pañca pañcanakhā bhakṣyāḥ*: ‘five five-nailed [beasts] are to be eaten.’ Manu lists them 5.18; Yajñavalkya 1.177.

The phrase recurs constantly in the *Mīmāṃsā* as an example of a permissive rule which is injunctive only of its contrary; viz. you *may* eat of these five; you *must not* eat of any others. The lover by biting the messenger in love-sport has gone beyond the canonical list. 842. Peaceful words (*sāman*), generosity or bribery (*dāna*), causing the enemy to break faith with his friends (*bheda*), and the rod, i.e., force (*daṇḍa*) are the four methods described by the *Arthaśāstra* for overcoming an enemy. The female messenger, having failed to bring the lover by the first two methods, tried to cause him to break faith by means of her own person. The fourth means is the occasion of an indecent pun: *daṇḍa* = *śiśna*. 843. Punning verse: “By your lower lip without passion [or, without rouge] like to the Buddha, oh messenger, you inform me quite clearly of the vacuity [or, worthlessness] of all things.” 844. (a) *pārśvābhyaṃ*: cf. 677a. 845. (d) *chidrānveṣī*: in *mal. part.*, cf. *daṇḍa* in 842. 847. Garments were exchanged for sentimental reasons (cf. 502) and also simply by mistake (cf. *Sbh.* 1441, 1442, 1443). Where the lower robes of men and women alike were of the dhoti type (see 829, note) it would be easy for a man not to notice that he had put on his lady’s garment. The messenger, of course, has now proved equally inobservant. (c) *prītyā*: the messenger’s expression adds insult to injury. The reading is more expressive than *pratyānūtam* (*Smk.*, *Sp.*, *Sbh.*). (d) The irony of this line cannot be surpassed. 848. (b) The sweat and trembling, of course, like the wounded lip, have been brought on by love not anger. (d) As against the apparent consolation the messenger may guess that *her* deceit, at least, has been observed. 849. (ab) For *romāṇca* (horripilation), *sūlkāra*, etc., as symptoms of intercourse cf. 582. (cd) The question, of course, rather than the suggested alternative expresses what the speaker knows to be the true case.

850. (a) *prasādyāgatā*: lit., ‘I have come back having won him over.’ (b) I translate the reading of *Sbh.* and *Smk.*: *kṣamā kim, atyuktibhiḥ*. Our ms. reading would furnish the translation, “You are wan.” “Why all these questions?” This breaks the pattern of interrogation and spoils the verse. 851. Punning verse: “By your swollen lip, oh messenger, that has been bitten by a snake [or, by (my) lover] my heart is churned as the ocean was by Mt. Mandara [*mandara-aga* or, *manda-rāga*: by one whose love is small, i.e., has ceased].” 852. (a) *sadbhāva*: in the same sense as in 697. (c) *āpāṇḍutā*: contrasted with *rāga* in *b*. 853. The compliment, as always in this section, hides an insult. The messenger has used her body where that of the heroine should have been employed. 854. Punning verse: “How should a lamp not become extinguished [or, not attain nirvana], the wind being still [or, the breath being suspended], darkness [or, the principle of ignorance] being denied, and its power of illumination developed by its cleanliness [or, by its good karma], when at nighttime it sees a lover excited by the workings of the arrows shot by Kāma, who has come running at the sound of the girdle as the garment is removed from the buttocks of a sleeping woman?” The

860. (a) *divasam*: acc. of extent of time. (cd) The white sea, red mountain, and patches of darkness give the earth its dappled appearance. Line c is a loc. abs. **861.** (b) *sūryakānta*: see 647, note. (c) *ubhayato*: to be construed loosely with *aḥastamiśrā*. **862.** The picture is of the moment after the sun has sunk, when from behind the mountains one sees the brilliant rays shooting up to recolor the clouds of the zenith. (c) *utsalitayā*: K favors this spelling; cf. 7b, note. But out of regard to alliteration one should doubtless here read *ucchalitayā*. Meter: *nardatāka*: ∪ ∪ ∪ ∪ - ∪ - ∪ ∪ ∪ - ∪ ∪ ∪ - ∪ ∪ -. One may note that for the first fifteen syllables this meter is identical with *śaśivadanā*, cf. 832, note. **863.** (b) Cf. 867d. (d) *kṛṣṇājīnam*: a black antelope skin (originally a goat skin) was the traditional mat on which an ascetic should practise *tapas*. **864.** (c) *saṃtamasa*: the stem is transferred to the a-declension by Pāṇ 5.4.79. *acchabhalla*: bear. *-pariṣat*: the cp. must be taken as a bv. with *asram*, lit., ‘the blood of sunset, possessing a circumsession of darkness, is drunk.’ (d) The notion that pearls grow in the temples of elephants was fruitful of poetic fancies; see 948, 1006, 1576, *Kum. Sam.* 1.6. **865.** I suspect the verse of corruptions. (a) *kramatatagātīn*: ‘of gradually extended motion,’ makes no proper sense to me. (d) If the reading were right one would have to translate “she goes not to a flow of the eyes, i.e., does not weep, because of her recent separation from the sun.” But I imagine some such word as *kāntim* should be substituted for *vāntam*. **866.** Evening in Śiva’s palace (b) Lit., “An inclination to household tasks touches the heart of the *pīśāci*.” Cf. *Vik. Urv.* 3.2. (d) The literal seems to be ‘rubs the drums in accordance with Śiva’s intention,’ but *pratisadṛśam* is strange. For Śiva’s evening dance cf. Intr. 4, par. 16. **867.** (c) ‘with cry of struggling bees’: As the day lotuses close, the bees become imprisoned within them, cf. reff. in Intr. 30, par. 2; hence they are here pictured as struggling to escape before the flowers close. **868.** (b) *utpakṣmabhiḥ sthīyate*: lit., ‘wait with upraised wings,’ cf. 867c. (cd) Since the prose passage which immediately precedes this verse in *Tāp.* refers to evening activities of the harim (*ramañīyakam antahpura pradoṣārambhasya*), one may suppose that the courtesans are making up for an evening ballet at court. The first two lines, though, carry the hint that the bright colors they apply are not without danger to their audience. **869.** (a) *javā*: *Hibiscus rosa sinensis*. The Sanskrit name means the flower of

Java. It is a shrub with white or red flowers grown in India for its astringent juice from which a die is made (cf. 943). Note that this plant is not what Americans call China rose, which is a true rose and is known to botanists by the barbarous name of *Rosa Chinensis*. (b) *bhr̥śam*: it is hard to say what the word means here or with what to take it. I have taken it with *vrajati*. *appateh* = *varuṇasya*.

870. Punning verse: "Seeing the sun falling from heaven bitten by a cobra [or, by the wild beast, time], his grandmother [or, the twilight] runs as it were to his rescue with the sovereign remedy [or, with the moon]. 871. (d) *ḍamaritaśīrāḥ*: the ptc. must be formed from *ḍamaru* by the Vārt. *prāti-padikād dhātvarthe bahulam iṣṭhavaś ca*, as *paṭayati* is formed from *paṭu*; cf. *Siddh. Kaum.* under 2573. Because of the word *śīras* the metaphor probably refers to the appearance, not the sound of the owl, though one American owl at least, *Strix varia*, sounds very like a *ḍamaru* as I can testify. Kosambi suggests to me that the two round eyes of the owl in the darkness would give the appearance "of an hourglass on its side or horizontal figure-eight, which would be the shape of the hand-drum (*ḍamaru*)." 872. Const. "Twilight appears . . . like the tongue . . . of the ogress night . . ." 873. Mt. Mandara is the mountain from behind which the moon rises; cf. *Kum. Sam.* 8.59. For its cosmological position see W. Kirfel, *Die Kosmographie der Inder*, p. 93. 874. (a) *skandhacakram*: lit., 'the arc of the shoulders.' What is meant is the bloody, curved end of a beheaded corpse. (b) *kāpālīka*: a Śaiva sectarian who carries a skull (c) *kalalabharitam antaḥ*: one may gloss this, in accordance with *Pāṇ.* 5.2.36, as *kalalasya bhāro 'ntaḥ saṃjāto 'syāṇḍa-khaṇḍasya*: 'the mass of embryo appearing within the eggshell.' The point of the qualification, I suppose, is that the setting sun is yellow-red like the yolk of an immense egg. 875. (a) *vr̥ddhasārāsa*: see Intr. 11, par. 3. (b) *abhinīla*: 'jet black;' so also 886c. (c) *prasannanalinā* makes no sense to me. It should mean 'with bright (or happy) lotuses.' But the lotus (*nalina*) closes at night. Read with *S prasannamalinā*. (d) *avapāṇḍu*: 'almost white.' For the complexion fading in the absence of a lover cf. 719 and Intr. 22, par. 3. *Śabarī* is probably used loosely of a foreigner, like *hūnataruṇī* in 924. 876. The figure of speech is that type of hyperbole which connects entities that are unconnected by nature (*asaṃbaddhasaṃbandhātīśayokti*). (b) *spandana*, I think, should certainly be emended to *syandana*. More doubtfully I emend *saṃpanna* to *saṃpannaḥ*. The *syandana* or *tiniśa* tree (*Amerimnus*, or in the older terminology *Dalbergia, ougeinensis*) is a small relative of the true blackwood (*sisoo*). It has a strong, dark wood that was used for making carriages and wheels, whence its names *syandana* and *nīma*. The occasion for the *atiśayokti*, I suppose, is the blackness of the surrounding sky. 878. (a) *piṇḍakaraṇi*: 'accumulation, globulation.' (d) *-dhyāma*: *P.W.* notes the meaning 'dark-colored.' In the printed text of the play the rare words have disappeared, common ones taking their place to the detriment of sense and

poetry. Thus, for *karāṇim* (heretofore unrecorded except in the negative *akarāṇi*) it prints *karuṇam*. For *dhyaṃā* it prints *śyāma*, making Rājaśekhara guilty of a tautology he nowhere else exhibits.

880. (a) The text is corrupt, reading *yāvakaghātāṅkam*. The editors have mended the meter by omitting *ka*. Kosambi understands *ghātāṅka* as ‘the mark of a toll or tax paid at a ferry or river-crossing.’ Preferring not to emend the text into a ἀπαξ λεγόμενον, I emend to *yāvaghaṭitāṅkam*. The beast to be slaughtered is regularly marked with vermilion on the forehead.

881. Vāmana quotes this verse as an example of precision of meaning (*artha-vyakti*).

882. (a) *dharmā*: misprint; read *gharma*. The verse consists of a series of astronomical puns: *saptārcis* = Saturn; *angāra* = Mars; [*deva*-] *guru* = Jupiter; *tamo* = Rāhu; [*daitya*-] *guru* = Venus; *śyāmatvam* may hint at *śyāmāṅga* = Mercury. One may extract a non-astronomical meaning from *ab*, “The sunset sun assumes the beauty of a heavy heap of the burning charcoal of the day which has been burnt black by the flame of the summer sun.” I am unable to furnish a meaning for *cd*.

BUDDHĀKARA. 883. (b) Separate *-śiro* from *nikuñcita*.

884. For Śiva’s dance see Intr. 4, par. 16. (c) Lit., “Leaving the statement, ‘this is starred,’ consider that the courtyard of the sky . . .”

885. (a) *prabhā* is used in astronomical works for ‘shadow,’ e.g., the shadow cast by the hand of a sundial (see *P.W.* ad voc.). (b) *kara*: ‘hands’ or ‘rays.’ (c) *kulābalām* should be emended, I am sure, to *kulācalām* (= *kulaparvatām* cf. 112b, note.), ‘(and with) the seven noble mountains.’ For the world’s existence within the body of Hari (Viṣṇu) see Intr. 6, par. 5.

886. (a) *niṣyanda*: read *niṣpanda*; lit., ‘mountains are inferred by the steady shining of herb-lights that paints their peaks.’ Mountain herbs were supposed to give off light at night; cf. *Kum. Sam.* 1.10. (c) *dhvānte limpati*: loc. abs. *matta-*: the cuckoo’s being specified as female and drunk (either with the springtime or love) gives a hint of *śṛṅgāra* to the verse. (d) *uddhāntaiḥ*: See *P.W.* ad voc.; a variant, surely paleographical only, of *uddvāntaiḥ*. The editors have retained the reading since it is found in use elsewhere.

887. (b) *kulayati*: an emendation, for which Gohkale suggests the meaning ‘crowds itself in,’ comparing *saṃkulayati* and *ākulayati*; I prefer to emend to *kalayati*, lit., ‘the courtyard of the sky, possessed of two or three stars, furnishes evening light.’ (c) *śocyante*: Surely one should emend to *rocyante*; cf. 869. *paryantacaityadiḥ*: trees which are worshiped and which serve as boundary markers. “Such trees, with minium daubs or red-daubed stones at their base, are to be found about every Indian village even today” (Kosambi).

(d) *abhyarṇaparākramaṇa*: ‘whose strength is imminent.’ It is not yet fully dark.

888. (b) *niḥsaṃdhiruddhāntarāḥ*: lit., ‘the distinction being obliterated by the lack of interval (between the different ones).’ (c) *pramāṇakam*: a philosophical term, ‘the instrument for correct cognition of which is . . .’

(d) *gamakaḥ*: ‘inferable from,’ also a philosophical term.

889. kāṣṭhānām: a pun, being gen. pl. of *kāṣṭhā*, ‘heavenly region’ and of *kāṣṭha*, ‘a beam.’

890. The translation is based on a number of guesses by several persons. It accepts the emendations of the editors and a suggestion of V. Raghavan that one read *-pihito* for *-pihita* in *a*. I have supposed further in *c* that *ḍatkāra* (separating *sa*) refers to a barely perceptible sound and in *d* that *damadamikā* refers to a loud noise. With the last compare *damadamā karotī* in *Kās.* on *Pāṇ.* 5.4.57. The book from which the verse is taken is referred to by ‘Nu,’ presumably a library code letter. 891. (d) See Intr. 6, par. 10. 893. This ominous verse sets the mood for the graveyard scene in the *Māla-tīmādhava*. (a) *tāpiccha* is another name of the *tamāla*, a dark tree that grows by rivers. (b) Pause after *paryantāḥ. payasi nūtane*: literally, ‘new water’ but, as Tripurārī remarks ad loc., turbid (*kaluśa*) because it has recently fallen. The image is of a turbid, rain-swollen stream. (c) *vātyā* and *dhūmyā* are both taken from *pāsādigāṇa* on *Pāṇ* 4.2.49; their suffix is prescribed by 4.2.37 in the sense of *samūha* (mass, collection), but dictionaries and commentators often render it by *maṇḍala* (circle). 894. (a) *viṭaṅka*: the fillet or frieze above the *vaḍabhi*; cf. P. K. Acharya, *A Dictionary of Hindu Architecture*, s.v. *viṭaṅka*. *Vaḍabhi*: the *vaḍabhi* is described in *Mānasāra*, ch. 16, vss. 26 and 61, and may be precisely visualized by reference to plate 50 of P. K. Acharya’s *Illustrations*. It was a projecting member of the entablature of a palace or temple and is best translated ‘cornice.’ This is the only meaning, incidentally, that will fit the occurrences of the word in Kālidāsa (e.g., *Vik.* 3.2; *Mālav.* 2.12; *Megh.* 38). In later literature the word has other meanings. *gaṇḍasthalaśyāmikām*: ‘the darkness of the cheek.’ The word for cheek (*gaṇḍasthala* = *kapolaphalaka*) is used instead of a word for surface in order to fit the simile in *cd*. (b) Lit., ‘the rays of lamps through the distinct apertures of the window latticework that is open [in places] and solid [in others].’ The meaning is that each window (*gavākṣa*) would show numerous pinpoints of light through the interstices of its wood or stone filigree work. (c) *bhareṇa*: ‘in full measure, completely.’ 896. The *abhisārikās* wear dark clothes and ornaments in order to be hidden in the night. (b) For musk painting on the cheek cf. 389, note. (c) *abhīka*: ‘lover.’ (d) Lit. “Their graceful costume is like the heavy darkness.” For *-sakhī* cf. 177b, note. 897. (c) *sattra*: the long sacrificial session. *puramathanajaṭā-jūṭa*: lit., ‘the massed hair of the destroyer of the citadel’; cf. Intr. 4, par. 13, 14, where also (par. 11) is an account of the churning of the moon from the sea. 898 (c) *kareṇa*: ‘hand’ or ‘ray.’ (d) *parimṛṣan*: ‘fondling,’ but also with the notion of ‘rubbing on’ cosmetic. 899. (c) Lit., ‘streams of the river of bright moonlight nectar.’ The separate rays would be the streams, moonlight in general the river.

900. (b) *sphaṭikopalaiḥ*: the correct reading; the printed texts of *Han.* 2.7 have corrupted it to *sphaṭikāntaraiḥ*. 901. Punning verse: “The moon, containing its digits [or, knowing the arts of love], curved [or, deceitful], red as a bright lip [or, red of lip] and young of body, like a man-about-town kisses

the young girls whose pride is loosening: on the heavy circle of their hips, on their eyes, lip, cheek, neck, and breasts.” ŚRĪKANTHA. For the moon as loosener of *māna* cf. 921. The places kissed agree with the prescription of *Rati*. 7.1 (*Kām. Sūt.* 2.3.6–7 differs slightly). 902. Correct var. lect. to read *Auc.* ad 12; *Vkj.* 2.33 (*abdc*); *Bāl.* 10.41 (*bdca*). (a) *raghubhūbhujām*: the reading is correct. In *Bāl.* the verse is addressed by Rāma to Sītā as they are flying back to Ayodhyā in their airship. The ‘relationship’ is no more than what might be supposed natural between the moon and the sun, from whom Rāma’s family, the Raghus, are descended. The particular turn of phrase *saṃbandhī raghubhūbhujām* is chosen, one may suppose, to excite Sītā’s (cf. *sundari* in *c*) reverence toward the moon. Other anthologists, ignorant of the context, have emended wrongly to *purubhūbhujām* (*Auc.*) and *yadubhūbhujām* (*P*), both Puru and Yadu being descended from the moon. Note that every other epithet is tinged with *śṛṅgāra* as is appropriate in pointing out the moon to one’s beloved. Even Śiva is ‘Caṇḍī’s lord.’ 904. (*acd*) These lines are essentially the same as a verse quoted in *Sd.* ad 10.38 as an example of the first type of *apahnuti* (cf. 704, note): *nedam nabhomaṇḍalam amburāśir naitāś ca tārā navaphenabhaṅgāḥ | nāyaṃ śaśī kuṇḍalitaḥ phaṇīndro nāsau kalaṅkaḥ śayito murāriḥ ||* (b) *setuḥ*: the bridge built by Rāma from India to Lankā. 905. An example of the trope *bhrānti-mān*; ‘the apprehension, from resemblance, of an object as being what it is not, if this is suggested by poetic inspiration’ (*Sd.* 10.36). 906. “What is this [or, my lady], what will this be? The disc of the moon will fall from the sky [or, from its robe]; I too will make [its] mark markless by painting it with sandalpaste.” BHIKṢU SUMATI. I fail to see the point of the verse. 907. (a) *citācakram*: funeral pyres were circular; cf. 1529d. (c) *karpūra*: ‘camphor.’ In Sanskrit the word often refers to the flower of the camphor tree rather than as in English to the crystallized terpene (*karpūramāṇi*). 908. (d) *vācanakalā*: ‘for the art of reading.’ 909. (a) Lit., ‘in the order of one, two, and so on.’

910. (d) *viśvena*: the world is likened to the churning stick, Mandara, with which the gods churned the sea. The moonlight in the sky is the foaming billows. 911. The antelope is the moon’s mark. As the moon comes into heaven the poet fancies that the nymphs present its antelope with a guest-offering of *dūrvā* grass. The image is appropriate, both because *dūrvā* (*Panicum Dactylon*) is relished by deer and because it is the darkest of grasses and so is in keeping with the night sky; cf. *KSS.* 45.333 *dūrvālatā-śyāmalāṅgīm* and *Māl* 2.0.33 *duvā-sāmalaṅgo*. 912. (a) *gavyūtimātrīm*: the form is justifiable by *Pāṇ.* 5.2.37 and 4.1.15. (d) *jīvagrāham . . . gṛhṇanti*: The gerund in *-am* (*ṇamul*) is permitted to be compounded with *jīva* by *Pāṇ.* 3.4.36. 914. (b) *tilataṇḍulitam*: sesamum seeds are black, rice white. The reference is to the filigree work of moonlight and shadow. (cd) Lit., ‘as if it were here and there hollowed out by being pecked up by the beak-tips of *cakoras*.’ The *cakora*

bird lives on moonbeams. 915. (b) *kapātaghnīm*: a learned word taken from *Pāṇ.* 3.2.54 according to which it means ‘strong enough to break the panel of a door.’ *ullalayati*: the commentator Rucidatta takes from *lala īpsāyām* (*Dhātupāṭha* 10.148); but better take as causative of *laḍa vilāse* (*Dhātupāṭha* 1.381). (cd) The waterlily blossoms are likened to dark moonstones, weeping drops of water; cf. 310, note. 916. (d) *āvartitair*: cf. 719, note. *bhṛta*: ‘nourished, filled.’ 917. The verse is preceded in *Anr.* by the prose passage *dṛśyatāṃ ca bhagavān ayam*. (a) Lit., ‘furnishing names to the directions e., w., n., and s.’ (b) *jyotsnājālahalājhalābhīr*: lit., ‘by the splashing of its masses of light.’ The moonlight is thought of as a liquid. *Jhala-jjhalā* or *jhalañjhalā* is an onomatopoeic word; cf. 532 and the commentator Rucipati: *syād āsphāle jhalañjhalā iti hārāvalī*. (cd) The metaphor is a violent one. The ability of men to see at night has its source (seed) in the Eastern Mountain, from which the moon rises as a sprout. 918. (b) The commentators take *nijair niryāsair* with what follows whereas it must go with what precedes. *uḍubhīr lājāñjali*: both stars and parched grain are white. For *nijena vapuṣā* Jīvānanda gives *arghapātra-rūpeneti*, a suggestion I have accepted though with some doubt. (d) *aṅkurabhagna*. I am not sure whether *aṅkura* refers to the darkness (‘blasted in the sprout’) or to the moonlight (‘blasted by the first sprout of light’), but I rather prefer the former. 919. For dancing in a nobleman’s house on the birth of a son cf. 71, 947. (c) *paṭavāsa*: a sweet smelling red powder scattered on occasions of rejoicing and at festivals; cf. *Ratn.* 1.13 and references in J. J. Meyer, *Dāmodaragupta’s Kuṭṭanūmata*, p. 120, note. With the image in the present verse one may compare *Śiś. Vadh.* 6.37.

920. The directions are personified as friends of the *nayikā*; so also in 944. (a) For *sparsī* I prefer the *S, P* reading *sparsā*: ‘fingers whose interiors have the touch (softness) of waterlilies.’ If one insists on preserving the *K* reading one must take the cp. to be irregularly ordered and equivalent to *kahlāragar-bhasparsībhīḥ*, ‘which have touched the interior of waterlilies.’ *parigamāt*: ‘by possession of.’ The word seems not to be recorded. With *ab* compare the verse *upodharāgeṇa vilolatārakam*, for which see 938, note. 921. The general sense is that the heart of the *māninī* (cf. Section 21) is softened at moonrise. (a) Lit., ‘in the heart (chest) which is uneven with the mountain-fortresses of breasts.’ (d) *ali*: ‘black bees’ which have been imprisoned while the waterlilies were closed during the day; cf. 947 and Intr. 30, par. 2. *krp-āṇa*: swords are black or blue in Indian poetic tradition just as regularly as they are bright, white, or flashing in Europe. Cf. 1008, 1327 (*malinasya . . . krpāṇasya*), 1576; *Navasāh.* 1.62 (*krpāṇalatā tamālanīlā*); *KSS.* 86.123 (*nirmokamuktabhujagaśyāmalena mahāsinā*); *Uvāsagadasao* 95 (*nīhuppala-gavalaguliya-ayasikusumappagasam asim*; a sword the color of a blue waterlily, of a buffalo’s horn, of a flax flower); *B.C.* 6.57 (*utpalapattranīla*). An examination of ancient Indian sword blades will show that the poets described

just what they saw. The blue color is due to the tempering which gives the blade resistance to rust. 923. (d) *ambhoruḥa*: the lotus, which properly blooms only by day. (e) Concerning the ms. ascription of the verse, which is doubtless incorrect, see Text Volume, Introduction, s.v. Dhoyika. 924. (a) *udgarbha*: To the Indian taste pregnancy was quite in keeping with the mood of *śrṅgāra*. Rāmasiṃha, commenting on this verse as quoted by Bhoja (*Skb.* 1.193), notes that the simile is appropriate because the dark mark of the moon would be represented by the nipple of the breast, which becomes black with pregnancy; cf. 434 and note. *hūṇa*: the Huns were noted for their yellow-red complexion. Vāmana quotes a line just after quoting the present verse in which an orange is likened to the shaved chin of a Hun. (d) Lit., 'with its finger-tips (rays) it manifests the first step of Viṣṇu.' Viṣṇu's first step in his dwarf incarnation covered the whole earth. 925. (a) *dikkālair*: The darkness had made it impossible to tell east from west. *viyaḍ api*: lit., "running away from the sky, where has it gone?" (c) At full moon the ocean rises to full tide. 927. A capping verse. Successive poets exert their fancy on a given idea, here that the moon pours forth milk. Our anthologist furnishes no names for the four poets. (a) *utkaraiḥ*: lit., 'heaps,' simply accentuates the word *sahasra*. (d) *ālohitās* means pink. While I have seen stars that could be called pink I have never seen pink bubbles of milk. Accordingly, I have taken a suggestion of V. V. Gokhale to emend to *āloḍitās*: 'churned, dashed up.' 928. (a) *lakṣmīm pravahati*: lit., 'carries off the beauty of,' i.e., surpasses. (d) *tamāla*: a very dark tree; cf. 216, note and 807. 929. (a) *bahalitam*: impers. passive, 'it has become manifold, of various sorts.' Line *b* furnishes an explanation of the patches of shadow; cf. 914; (d) Lit., '(light) which paints (*vyañjikā*) play-cuttings of finger-foliage.' The effectiveness of the line depends on the pun *karakisalaya*; a slender finger is often so called; but *kara* means moonbeams as well as finger and *kisalaya* in its proper sense is what one strews on the couch of a love-fevered damsel.

930. For the meter see 832, note. (a) *rodhra*: *Simplex racemosa* Roxb. The flower is yellow but the powder made from the bark is red. Note that the first three metaphors indicate the changing color of the moon as it rises: red, yellow, silver; cf. 926. (b) *abhiṣekakalaśa*: cf. 269cd, note. (d) Lit., 'laughing to shame as it were the beauty of a *haṃsa*...' 931. Meter: *svāgatā*. (b) The waters of the Jumna are always dark in poetry cf. 819d, note. 932. (c) Read with *S kalaṅkastoka*-. 933. (a) *lavalī*: cf. 406a, note. 934. The moonlight is fancied to be the whitecaps of the ocean which have risen to claim its stolen jewels. 936. (b) *muṣṭimdhayaḥ*: lit., 'sucking the fist'; figuratively, 'child.' The literal meaning is intended here. The moon puts the fist of darkness in its mouth, i.e., swallows or dispels the darkness. For this usage, wherein *muṣṭimdhaya* comes to mean little more than 'drinking,' see *P.W.*'s quotation ad voc. (d) *dākṣāyaṇī*: can be any one of the lunar mansions, the moon's wives, but is used particularly of his favorite,

Revati. 937. The style is verbose. How could drops of camphor be anything other than liquid (*drava*) in *a*? Also the words *utkara* and *paṭalī* serve for little but to fill out the meter. 938. The drunken Plowman is Balarāma; cf. 127 and Intr. 6, par. 22; but any drunken plowman may be meant. For *tamāla* cf. 216, note. The verse reads like a burlesque of a famous verse quoted in *Dhv.* ad 1.13: *upodharāgeṇa vilolatārakaṃ tathā gr̥hītaṃ śaśinā niśāmukham | yathā samastaṃ timirāṃśukaṃ tayā puro 'pi rāgād galitaṃ na lakṣitaṃ ||* “The moon, blushing red with love, / so seizes the face of night, whose starry eyes are rolling, / that all her cloak of darkness / unnoticed in her passion, falls before her // 939. (c) *kastūrīmada*: for painting designs on the breast with musk see 389, note. (cd) *-tulāṃ samārohati*: ‘equals, compares with.’

940. (b) *sudhāsūti* in the meaning ‘moon’ is masc. 941. The meter is what Jain authors (Hemacandra and the *Ratnamañjuṣā*) call Mālabhāriṇī; cf. *Jayadāman*, Index, III, 23. The scheme is $\cup \cup - \cup \cup - \cup \cup - - / \cup \cup - \cup \cup - \cup \cup - - //$ It will be seen that considered in the *gaṇa* system this is simply Viyoginī with the addition of a heavy syllable to each quarter; in the *mātrā* system, it is a variety of *aupacchandāsaka* (Piṅgala 4.33). (c) *mugdhabhāvam*: ‘tenderness, childhood’; cf. 952d. (d) *sphaṭikaccheda*: *cheda* is used as an adjunct of shape like *śakala*, cf. 218b, note. 942. In the original the use of *iva*, ‘as it were,’ with each verb makes the figure *utprekṣā*, ‘fancy,’ rather than hyperbole (*atiśayokti*) as I have translated it. (b) *jaṭharaśarakāṇḍa*: cf. 579b. (d) *dhvajapaṭapallaveṣu*: simply ‘banners.’ *Pallava* is used of various objects which hang lightly or sway in the breeze, usually of a spray of leaves, but also of the loose end of a garment (see 829), and here of a banner or flag (*paṭa eva pallavaḥ*). 943. (a) *analasa*: the die extracted from the China rose soon turns black. Hence the adjective. For the plant cf. 869a, note. (b) *yavanī*: Greek girl; but the Indians came to apply *yavana* to all foreigners from the north. (d) Lit., ‘the shape of a fresh *tagara*.’ The *tagara*, *Tabernaemontana coronaria*, has a round white flower, cf. 552b. 944. As in 920 the directions figure as friends of the *nāyikā* Night. To say that they withdraw is to say that by the light of the moon the horizon is extended. 945. (a) *gorocana*: a yellow-red paste or powder, said to have been made originally of oxbile, applied usually to the face in propitious markings (*rucakabhaṅga*; cf. the term *patrabhaṅga* and 389, note) especially before a marriage ceremony; cf. *Kum. Sam.* 7.15, 17. (c) *gobhir*: ‘rays,’ also ‘cattle.’ The pun is intended. Since the moon has grown rich he has enough cattle to cover the sky. 946. (a) *samālokita*: one can force a sense out of this by translating ‘in the forest at which he [or, we] is [or, are] looking,’ i.e., the night; but I suspect the text is wrong. 947. Cf. 71, 919. Here the freeing of prisoners is added to the other birth celebrations. For the bees, cf. 921d. 948. Cf. 864d, note. 950. For the iconography cf. Intr. 4, par. 6. 951. (b) I emend *-prasādād dṛka-* to *-prasādāṭṭaka-*; *aṭṭaka* means a turret or minaret. 952. (a) *ketaka*: pandanus, as in 217, 247, 468, 517, 527, 601. (c) *mṛṇālāṅkuraiḥ pātavyā*: I

suppose because it is as thick as the water of the lily ponds. (d) *amugdhavi-bhave*: cf. 941c. 953. (a) *suhṛdo*: cf. 177b, note. (c) *viḍambinaḥ*: ‘imitating, like.’ (d) Lit., ‘excelling the majesty of crystal rods.’ 954. In (ab) the three words *dhṛti-pragalbho gaṇḍālī* are unintelligible. What I would expect is some word for ‘pillow,’ in which case the verse might be translated as follows. “This is a pillow for the lotus-soft cheek of the lady Night; it is not the moon with its fresh rays. And this mark of a deer consisting of collyrium which has been made upon the breast (of the pillow) by chance is made by the corner of her eye; it is not the moon’s mark.” The verse is an example of the trope *apahnuti*; see 704, note. 955. (a) *vyotsnāmugdha*: ‘white as moonlight,’ see 521, note. (b) *toyopalāḥ*: “Such stones, usually river-smoothed quartz, were used as the equivalent of the modern icepack, and are still worshiped as attributes of Sītālā Devī, the smallpox goddess” (Kosambi). (c) *kalā mṛgadṛśām*: art of women? essential part? I fail to understand. 956. (b) *tarkaya*: ‘suppose,’ takes as its object the whole sentence consisting of the rest of the verse (‘the spider-moon appears with his rays . . . eating the darkness-gnats . . .’). *Śaśī* is nominative, not accusative, in accordance with *Mahābhāṣya* II, pp. 119–120 (on *Pāṇ.* 1.3.1); Patañjali’s phrase is *bhavati pacati*, where *pacati* takes *bhavati* as predicate. Kaiyaṭa extends the usage to *paśya mṛgo dhāvati* where the object of *paśya* is to be considered *dhāvati*, not *mṛgo*. See also *Vaiyākaraṇabhūṣaṇasāra*, p. 4, lines 18–20. 957. (a) *kaṭibhramās*: I am inclined to think that one should emend to *taṭi-* or to *paribhramās*. However, *P.W.* quotes from a lex. *kaṭa* in the sense of ‘board’ and it is barely possible that *kaṭi* here means gambling-board. (b) *kaparda*: shells used for money. (d) *paryantasthita*: the moon has moved to the western horizon. *kaṭhinī*: the chalk would be used for reckoning gains and losses. 958. (a) *pīyante . . . diśaḥ*: the directions are drunk up, i.e., covered. (b) *mārtaṇḍopala*: cf. 647, note. (cd) Cf. Intr. 30, par. 2. *alimayam . . . antaḥśalyam*: ‘the bee-natured filing that is within (the lotus).’ 959. (a) *-kiras*: nom. pl. of *-kir*, ‘scattering, putting to shame.’ One wonders how Murāri, who is so careful an author, would justify the form. It must be understood as *kir + kvip*, which is in defiance of *Pāṇ.* 3.1.135, which requires *kir + ka* to express agent, i.e., in this passage *kirās*. One could easily emend the text, but the same form, though not recorded by *P.W.*, occurs elsewhere, viz. 1496c. (b) Lit., “A few lotus-restoring rays cause the east to sprout.” (c) *ito*: either the ablative pronoun or p.p.p. of *i*, to go.

960. (a) *prācīvibhramakarṇikā*: lit., ‘ear-ornament to give tempting beauty to the East.’ (cd) *idam ambhojam*: ‘this (actual) lotus.’ For imprisoned bees see Intr. 30, par. 2. 961. The verse is built on a literal understanding of the words *sahasrapattra* (thousand-petaled) for lotus and *sahasrāmśu* (thousand-rayed) for the sun. 962. (d) *kāraṇaguṇān*: this answers the objection that might be made to likening bees, which are black, to pearls, which are white. Blackness was a quality of the cause (viz. darkness), of these bee-

pearls, so it must be of them. Cf. Gauḍapāda on *Sāṃkhyakārikā* 9: *kāraṇaṃ yallakṣaṇaṃ tallakṣaṇaṃ eva kāryam*. 963. (a) *tagara*: cf. 552b, note. *saṃkhyeyaśeṣa*, etc.: ‘the present (*sthita*) number (*parikara*) of stars possesses a countable remainder,’ i.e., only a countable number of stars remains. (b) *haridrāṅkuraiḥ*: the spike-shaped root or tuber of turmeric; cf. 719, note. The flames are no longer red but yellow in the light of dawn; cf. 974c. (c) *stambhita*: mercury brought to rest by amalgamation and therefore without its luster. (d) *purāṇasīdhu*: the color, as may be judged by the simile in the next stanza (964), was yellow. New rum like new whiskey is white. The yellow color, as in the modern Bacardi, is acquired from the kegs in which the rum is aged; the brown color of other brands of modern rum comes from the addition of caramel. Kālidāsa speaks of the fragrance of *purāṇasīdhu*, *Ragh.* 16.52. 964. (c) *chatra*: ‘honeycomb,’ cf. Hindi *chatta*, ‘honeycomb.’ *udvasamadhu*: ‘dried of honey’; *udvasa*, though unrecorded in this sense, must mean ‘exiled, gone.’ 965. (a) For *samyak* read *samyag*. (b) *vāsaḥ saṃvṛtam*: the dress has been put on or put in order after love-making. Cf. KSS. 64.38 (quoted in P.W.) *yāvad vastraṃ ca veṇūṃ ca visrastāṃ saṃvṛṇomy aham*. (c) *koka* = *cakravāka*; they have pined in separation during the night. (d) *sātkṛtya*: read with *S jhātkṛtya*, ‘making a rushing noise with their wings,’ cf. 236a, 1578b. 966. (c) *uddhatarajah*: the notion is of dust struck up by the hoofs of the sun’s horses, cf. 879. Dust, being yellow-red of color, furnishes a metaphor for the dawn rays of the sun. 967. (d) *kāketi nāmnātmanah*: ‘crying out with their own name, *kākā*.’ 968. (a) When the sun is high one can look at him for only a moment; at rising, however, our eyes like lotuses can honor him with a steady glance. (c) The direction protected by the leader of the gods, i.e., Indra, is the east. (d) *bījakoṣa*: the metaphor refers to the seed-pod of the lotus.

970. (a) *patyau*: in both senses, ‘husband,’ and, with *kalānām*, ‘lord of digits.’ 971. Punning verse: “‘I have climbed to the fame of being king of brahmins but I fell in love with wine [or, I clung close to the west].’ Doubtless considering everything in this way, the moon jumps from the Western Mountain into the sea [sc. sets, or commits suicide].” NARASIṂHA. (a) *dvījarāja* is an epithet of the moon. 972. “The quotation of this verse by Bhoja is evidence that King Bhoja knew Lakṣmīdhara’s poetry. One may compare Lakṣmīdhara’s bitter remarks about Bhoja’s literary circle, Text Volume, Intr., s.v. Lakṣmīdhara” (Kosambi). 973. (a) Add to var. lect. *S₃ tārās tuṣāra*, which is surely the correct reading. With the metaphor compare 974b. 974. (b) Cf. 973 above. (c) Cf. 963b. *kurunṭaka*: also spelled *kuranṭa(ka)*, a species of yellow amaranth; DKC. p. 152.7 speaks of a trellis of *kuranṭaka* by a pleasure house. *Kām. Sūt.* 1.4.10 says that a garland of these flowers should hang on a peg in a *nāgaraka*’s bedroom; they bring luck in love. A sweet-smelling unguent was prepared from *kuranṭaka*, *Kām. Sūt.* 7.1.6. 975. (a) *divasakariṇaḥ*: poss. gen. with *śrotraśaṅkhaḥ*.

kīrṇanakṣatramālaṃ: adverb. A pun is probably intended. Day scatters the *nakṣatramālā*, ‘constellations’; the elephant scatters his *nakṣatramālā*, ‘string of pearls,’ from his head-band. (c) Emend *tuna* to *tanu* (a ‘small’ spot). 976. (b) *kumbhodbhava*: Agastya, for whose drinking of the ocean see Intr. 33, par. 8. (c) *māḍyan*: ‘welling up.’ (d) *kulaśikharīṇo* = *kulagīrayaḥ*, cf. 112b, note. 978. Meter: *Mālabhārīṇī*, cf. 941. The black spot refers to the mark of the moon. ‘On his back,’ because the belly of a tortoise is whitish whereas his shell would not give the right color for comparison with the moon. 979. (c) *virahavidhura*: cf. 160a. (d) *-krodhatāmras*: cf. 967a. The reading is better than *-krodātāmras* given by *S*, *P*, *Śp.*, and *Skb.*

980. Construction: “Songs are sung by pilgrims whose voices are clear and sweet because the pain of winter cold was warded off . . .” (a) *urukanthā*: “what is called *gudar* or *gudhrī* in modern Bengali” (Kosambi). (d) For the love of Mādhava (Krishna) and Rādhā see Intr. 6, par. 22. 981. (b) *sphuṭitodare*: ‘the bed of which is cracked [with heat].’ (d) *jhillī*: hitherto unrecorded in Sanskrit; the same word as Hindi and Bengali *jhīl*, a lake or tract of swampy land. 982. (b) *ahimagor bimbe lālātamtape*: loc. abs.; *ahimagor*, ‘of non-cool rays,’ is a learned word for the sun. 983. Punning verse: “The tree-shadow, at first brought far by its great length and circumference [or, raised high by great honor and possessions] but later made short by the great heat [or, reduced by weight of repentance] and brought to small compass [or, to scorn], tired of chasing after those who abide in others’ embrace, clings to this earth as to one whose every limb is dear.” MALAYA-RĀJA. Our text differs in every line from that of *Tāp.*, *Smk.*, and *Nāt.*, to which may be added Abhinavagupta on *BhNS.* 18.16, all of which agree together. On the whole our text gives a better sense, though line *c* is difficult; one must suppose that the shadows when long are imagined to be chasing each other. 984. (a) *viṣvadrīcaḥ*: cf. *Pāṇ.* 6.3.92. 985. (b) *jvālājālaḥ*: lit., ‘thick or jagged with the mass of fire.’ (d) *śūnya*: no one walks abroad at noon. 986. The verse could well be the words of a *vaiṭālīka* concluding an act of some lost play. 987. (a) Lit., ‘from the *kāśmarī* to the fresh-leaved *kṛtamāla*.’ *Kāśmarī* is *Gmelina arborea* Roxb., a verbenaceous tree with yellow flowers. In Bengal, where it is known by its other Sanskrit name, *gāmbhārī*, it is sometimes planted for ornament. *Kṛtamāla* is *Cassia fistula* (Bengali *soṃdālī*) with showy yellow flowers, see McCann, *Trees of India*, plate 63. (b) *āśmantaka*: I cannot identify the plant, apparently a pod-bearing bush. It is also known as ‘bitter-leaf,’ ‘shiny-leaf,’ and *amloṭaka*. (c) *dātyūhais*: cf. 221, note. *tinīśasya koṭaravati skandhe*: ‘in the hollow trunk of a *tinīśa* tree,’ cf. 876b, note. 988. The stanza being out of context, it is not certain what demon monarch is meant. I should guess Rāvaṇa and that the verse is from some lost Rāma play. 989. (b) *śaṣpastamba*: ‘grass-clumps.’ Peacocks may be seen in the morning pecking through the grass. Whether Rājasekhara thought they were *eating* the grass is a moot point.

990. The hyperbole will strike the English reader as in deplorable taste, but it is met with very commonly in Sanskrit; cf. *Kir.* 5.11; *Kāv.*, p. 68, line 8 (*nābhīguhābīlavīśac-*) and 1563 below. (d) *kuhuṅkārasphāram . . . nādam*: ‘a noise loud with gurgling.’ The word *kuhuṅkāra* appears to be unrecorded. 991. (a) *viṣvaṁ murmurānarma bibhrati*: text and meaning doubtful. 992. (a) the ms. reading *dhvāntānīva* should be kept, thus furnishing a simile parallel to *potavat* in *b*. For *adri* as tree cf. *A.K.* 3.3.164. (cd) The second half of the verse makes no sense. 993. The verse is doubtless corrupt. “The smoke (*dhūmyā* would do as well as *dhūmo*) traveling in the forest causes the *cātupaṭanā* [or *-paṭala*’s] to move by means of these blasts of wind with the tall masses of dust they have stirred up from the road. The deer by the lake, filled with fear of pursuing forest-fire smoke, put the water behind them, being deceived by the many white mirages.” BUDDHĀKARA-GUPTA. Kosambi, writing me of the verse, would take *paṭalān* as ‘trees’ and *vibhramabhṛtaḥ* as ‘possessing the sportiveness (of the smoke),’ but the first is a dictionary meaning only, if not a ghost meaning, and the second, while proper, seems to me to have no point. As it stands the verse is hopeless. 994. (b) *jalarāṅku*: the dictionaries give this as a synonym of *dātyūha*; cf. 221, note. But I imagine the *mīnarāṅku* or *matsyaraṅka* (cf. 1155), that is, the kingfisher, is meant, for the kingfisher waits till he sees a fish surface to attack. (cd) The more likely explanation is that fish use their spit to stun insects. 995. The flattering inference is that the king’s fame has made everything indiscriminately white. A similar use of rhetoric occurs in 1439. (a) Hemacandra (*KHA.* 286) points to *deva svasti* as a solecism for *devāya svasti* and justifies it as in keeping with the *naīveté* which the brahmins have assumed in order to flatter the king. (d) For the convention concerning the color of the Jumna and the Ganges see 931 and note. 996. The verse is given as an example of *vyājastuti* by Jagannātha (*Rasagaṅgādhara*, p. 418), who attributes the same opinion of it to *Abhinavagupta*. *As.* ad 37 otherwise. 997. (c) The *karṇāṭī* would be darker than a northern girl; hence the earring would show brighter. 999. Pearls were thought to grow from raindrops. For a similar description of the process see 408.

1000. The verse is addressed to some king of Ujjain. The final line has reference to the whiteness of that city’s buildings. 1001. (a) The ocean water, which is normally dark blue, has been turned white. Similar albifications are recorded in lines *b* and *c*. 1002. The three similes gain a sort of harmony by all referring to the myth of the churning of the sea; cf. *Intr.* 4, par. 11. (c) *bahulapakṣa*: the waning fortnight. (d) Note the graceful *yamaka*. 1003. Viṣṇu is ever prone to fall into his cosmic slumber; cf. *Intr.* 6, par. 5. His consort, goddess of wealth and royal power, here welcomes the cry of King Bhoja’s fame which wakens her lord to his amorous duties. Doubtless King Bhoja of Dhar is meant. (c) *Kṣemaṁ tapatu* is an unusual expression. 1005. For King Kuntalamalla see Text Volume, *Intr.*, Section 9.

s.v. Chittapa. (d) The king's fame is universal. **1006.** (ab) The king's fame had its origin in a victorious battle. For the belief that pearls grow in the skulls of elephants cf. 864, note. (cd) All the parts of the tree are objects notable for their whiteness. **1007.** For the mark on the moon as a deer see Intr. 29, par. 2, and 911, note. **1008.** A *vyājastuti*, cf. Intr. 32, par. 5. (b) 'Dark as a waterlily petal.' For dark swordblades cf. 921, note. (c) I have left *samayasulabhām* untranslated. It might mean any of various things: 'easy to meet,' 'received from war,' 'easy to strike up an agreement with.' **1009.** (c) *harinalakṣma*: bv. cp.

1010. (ab) The objects mentioned are those that were churned from the sea of milk; cf. Intr. 4, par. 11. (cd) The three goddesses no longer go to their dark husbands, being unable to distinguish them in the universal whiteness. **1012.** (a) *śilāsetur*: the bridge from India to Laṅkā. **1013.** (b) *bhujagarāja*: i.e., Śeṣa, on whom the world rests. (d) *nirmokeṇa*: the slough, being from Śeṣa, would be white. **1016.** Panegyric of King Kāmboja; see Text Volume, Intr., Section 9, s.v. Vasukalpa. (b) *vibhūṣaṇa*: 'an ornament' that somehow (*kimapi*) shines although so far removed. There is a possibility that *vibhūṣaṇa* was part of the name or title of the king's grandfather. (d) *praṇayinīm*: cf. 177b, note. **1017.** Punning verse: "By your [white] fame's coming to them mixed with your love [or, redness] toward your subjects, on the faces of the nymphs of the quarters there suddenly appears a half *tīlaka* of saffron." The reference is to the round spot of red saffron or minium with which women ornament their forehead. To the var. lect. one may add *Skb.* 3.40 and *KHV*, 84, both reading *guṇānurāga*. **1018.** A *vyājastuti*: see Intr. 32, par. 5. Ruyyaka points out (*As.* ad 37) that the blame is turned into praise by applying the maxim *viśeṣapraṭiṣedhe śeṣābhyanuññānam*: when one makes specific exceptions one admits everything that has not been excepted. Thus, the king's fame has whitened everything except the four items of *ab*. **1019.** The style, which is simple, is most unlike Murāri. (b) Lit., "Make fruitful (or, pearl-full) the *guṇas* (necklace strings) of kings and your own *guṇas* (virtues) as well." (c) Add to variants *S*₁ *janayasi* and *jalayasi*. (d) *S*₁ *jaladhir aha*.

1020. (b) *nālpatapaḥphalam*: lit., 'would be the result of no little asceticism [in past lives].' *yadaparam*: other than which, despite which, however. **1022.** The point of the verse seems clear: don't run after the shadow of things that are beyond mortal reach. But the wording of the verse presents difficulties. The literal of *c* seems to be, "How can one seize him on this earth although he is nectar to the sight of lovely opening eyes." But perhaps *śrī* is to be taken in the sense of 'lotus'. The use of *lava* in *d* is unexpected. (d) 'the smallest part': Śiva's crown contains only the crescent moon. **1024.** The adjectives are well chosen. *Kṣudra* (not only 'little' but 'mean'), *bhīru* and *cañcala* would all apply to those who leave their protector in his hour of peril. **1025.** For Agastya cf. Intr. 33, par. 8. (ab) The creatures of the deep

express their sense of security. (cd) This furnishes the moral: never trust in greatness. *tāmyat-*: lit., ‘with perishing whales and crocodiles.’ 1026. If I understand the verse, it is not really an *anyāpadeśa*. Close parallels are furnished by 799 and by *Srb.* 211.38. (d) *mūrccḥiti*: a nonce form; I am not certain of the sense. *dvir abhyāhatih*: ‘double stroke,’ because each serves to remind the lover of his absent one. 1027. (a) *hastāvalepa*: cf. *Megh.* 14. (c) The syntax is tortured. The normal word order would be: [*tad*] *asti lāñchanaṃ* [*yat*] *sa jetavyo hareḥ*. (d) For the mythical *śarabha* cf. *Intr.* 33, par. 12. The point of the verse lies in the *śarabha*’s name, *svayaṃjaya*. Other creatures would prove their strength by conquering others; the creature of supreme strength proves his supremacy by conquering himself. *yo* refers back to *hareḥ*. 1029. A polite way of implying that the poet needs cash, not promises.

1030. (d) Lit., ‘that the branch-bark, which is like the section [from joint to joint] of the body [which it encloses], should leave.’ 1032. (c) *amṛtavartipraṇayinīm*: cf. 427, note, and 177, note. 1035. (d) *eka*: ‘perfect, unique,’ cf. 347d, note. 1036. (c) The sandalwood tree grows on the Malabar mountains, which are difficult of access. The word *sthiti* refers both to geographical elevation and social rank. (d) *tāpam*: ‘fever’ in the double sense of ‘heat’ and ‘grief.’ Sandalwood was used as a refrigerant. 1037. The Indian cuckoo is black and like its Western relatives lays eggs in the nests of other birds. (a) *dvijas*: The crows claim Aryan status, being born twice: in the egg and out of the egg. (d) I make a pause after *teṣām*, taking the sense as “this was your peculiar fault to them (in their eyes).” Although it fits better with the caesura to take *teṣām* with *svabhāvo*, it gives poorer sense. 1038. (d) *ākaṇṭham utkaṇṭhitah*: lit., ‘up to their necks in longing,’ an odd expression, but cf. *ākaṇṭhatṛpta*: ‘satisfied up to one’s neck.’ The agreement of *Śp.* and *Smk.* with this reading disparages Böhrtlingk’s emendation to *utkaṇṭham utkaṇṭhitah* (BIS. 1753). 1039. (c) *aśanipīśunair ātapair*: ‘heat as cruel as thunderbolts.’

1040. (a) *rajjvā diśaḥ pravitatāḥ*: lit., “The directions are spread with rope.” The reference is to high nets as opposed to the ground snares of *b*. 1041. (c) *vāḍavadahane*: for the submarine fire see *Intr.* 33, par. 29. 1043. (a) *madoṣmā-*: Doubtless the correct reading lies in a compromise between our text and *S*, viz. *madoṣṇā-*. 1045. The items in *ab* were all churned from the ocean (cf. *Intr.* 4, par. 11) and are so considered to be members of the ocean’s family. (b) Delete the syllable *tra* from *madyatyatrabhramu*. *Abhramu* is the cow-elephant of the east, the mate of *Airāvata*. (cd) Lit., “From pondering . . . the ocean burns within with a pretense of the fire named *Vāḍava*.” *Vāḍava* is the submarine fire. 1046. The construction is twisted. The antecedent of *yan* in *a* is *sindhura* in *c*. In var. lect. for the second occurrence of (a) read (c). 1047. (d) Lit., ‘to cause motionlessness in its dust.’ 1048. (a) The words bear double senses, applicable either to oceans or men. Thus,

maryādābhaṅgabhīti: ‘respect for law and order,’ or ‘fear of transgressing the shoreline’; *amītarasatayā*: ‘with unmeasured strength,’ or ‘with unmeasured liquidity.’

1050. (cd) Construction: ‘but if your interior furnishes fear by the flames etc.,’ *vandyas tadānīm bhavān*: cf. 706d and note. **1052.** The verse puns on the word *hari* (lion, God, ape); “‘Although the lion’s body is cut with cuts of sharp claws that have sunk [into his flesh] and bears a mane smeared with clots of blood, he is of indomitable majesty and bears the name of *hari*.’ ‘So does an old ape. What’s so wonderful about that?’” Kosambi notes that this stanza is in a noticeably later style of calligraphy than the rest of *N*. **1054.** For the *cātaka* see Intr. 33, par. 15. (a) *vārtām*: The reading makes poor sense. With it one must translate, “Tell [us] the news which has happened in India, which you know.” The *S* reading *vārtāḥ* is preferable. **1055.** (a) *dhikkarmaṇā*, probably bv., ‘evil-working.’ In var. lect. add (b) *S*_{1,2} *nīrasyatā*. **1056.** (c) The form *durlālita* (for *durlalita*) appears to be unrecorded. **1057.** Punning verse, applicable to the sun or to a king. “The rainy [or, evil] days are past and you are seen, oh store of light [or, store of military power]. Now that you fill the directions [or, fulfill our hopes], how should clouds stand between [us]?” **1058.** (d) *karakundikālit.*, ‘puny enough for the hollow of the little trough of his hand.’ Before last item of var. lect. insert *S*_{1,2} *gatau*; **1059.** (b) Lit., ‘faint from rolling on the broad mudflats.’ *asmin*: The reading is inferior to the *yasmin* of *S*, *Śp.*, *Sbh*.

1060. (b) *ainam* is impossible. Of the *S* variants *aikam* is preferable. **1061.** (d) I prefer the reading of *S*_{1,2} *pidadhate*. The peepul is like a king who is indiscriminately generous. His noisy sycophants drive out the true poets. With the reading *vidadhate* the verse says that the fault of the peepul is that its birds give forth the cuckoo’s cry. To make sense one might suppose that a lover is speaking, to whom the song of the *kokila* brings memories painful in his present separation; cf. 757c, 778b. But in that case the verse would cease to be an *anyāpadeśa*. **1062.** Birds and bats usually eat up the banyan fruit before it matures. This fact is noticed elsewhere: *phalaṃ hīnaṃ dadānaḥ*, *Any.*, p. 129, vs. 173; *tucchaṃ phalaṃ*, *ibid.*, p. 130 vs. 176. Of the banyan sprout one may note *Any.*, p. 129, vs. 174, “The banyan sprout either becomes a great tree or perishes root and all; it knows no mean.” **1063.** The *śālmālī* or silk-cotton tree, *Salmali malabarica*, has showy red flowers (cf. *Rām.* 6.88.71; *Rtu.* 1.26). Its inedible fruit, on ripening, bursts the hard shell to release seeds to be blown to a distance by the wind. **1064.** (b) *payah paya iti*: ‘for *payas* (water) is *payas* (milk).’ The parenthetical pun furnishes evidence of the friendship of the two substances. **1065.** An argument showing that the faults of the moon are not shared by the sun but concluding with the statement, applicable to others in *anyāpadeśa* fashion, that the very faults of the moon are praiseworthy. In *c* the words

sa imaṇ nṛjaḥ must be corrupt. “It was he [viz. the moon] who played (the lover) with the drunken wife of the god’s chief priest, not that one [viz. the sun]; it was he who caused much discord in the affair of the gods and demons, not that one. This [sun] is not born of . ? . as he is . ? . Nor is this one a mine of vices [or, nightmaker] as he [viz. the moon] is. But say what mark [or, fault] is there on the sun equal [in beauty] in the sight of human eyes to the mark on the moon?” MADHUKŪṬA. (a) The reference is to the moon’s carrying off Tārā, the wife of Bṛhaspati. 1069. (a) *punar api* = *tathāpi*. (c) *itas*: probably ‘beyond here’ in contrast to *upādhvam*, but it could also be taken directly (= *asmāt*) with *kṣārābdher*.

1071. (c) *asaṃjñāḥ*: ‘without intelligence,’ a sense of *saṃjñā* found chiefly in Jain authors; cf. *Tattvārthādhigamasūtra* 2.25. *jalaśikhi*:- cf. *Megh.* 5. (d) *nirmadam*: ‘without pride (insubordination)’ and ‘without must (the rut of elephants).’ 1072. (c) Lit., “We shall admit an unequaled expression of strength.” 1073. (d) *makarī*: a female *makara* (crocodile, shark, dolphin). The figure of a *makara*, as vehicle of the god of love, was used as an ornament (cf. 389, note), but I have found no other reference to its presence in the jewelry of a crown. 1074. The flowers of *ab* are all noted for their scent, safflower only for its color. (d) *dagdhabhramara*: ‘cursed bee,’ but I prefer the reading of *S*: *mugdhabhramara*. 1075. (c) *yadālokaśāyais*: one may divide into *yadā* + *lokaśāyais*, ‘when these outcaste nights,’ or *yad* + *ālokaśāyais*, ‘that these unenlightened nights.’ Both meanings are intended, the first being more important since it points to the *prastuta* of the *anyāpa-deśa*. 1076. Kosambi has pointed out to me a parallel in *Bh.* 721. 1078. Allegory and sentiment much as in 1050. (b) *lakṣmyā*: the reading of *S*, *P*, *Smk.*, *Śp.*, etc. is *lakṣmīm*, which is far better. (d) *vyāḍas*: cf. 801, note. 1079. (a) *kroḍabhūṣā*: i.e., jewelry such as the great ocean holds. The point of the verse is similar to 1069.

1084. (b) *vyasanam*: the word means more than ‘passion,’ sometimes ‘vice,’ a desire or habit so strong that one loses judgment and comes to grief. 1085. Punning verse: “Friend, these clouds by carrying off all his glory harm their friend [or, harm the sun]; why speak of [what they do to] those they dislike?” The person addressed is feminine. 1086. A punning verse and a very good one. “What does this monkey not do with yonder *bilva* fruit [or, with the fruit of wealth, i.e., riches or empire]? He laughs, dances, swings to and fro and looks at the people below him.” TARAṆINANDIN. 1087. (b) *utsahati*: irregular, for *utsahate*, ‘undertakes, is willing to.’ (c) *śākhoṭaka*: *Trophis aspera*. 1088. (d) ‘This bird’: the *cātaka*. 1089. The moral might be “Great men to be stirred to action require a great task,” or “To great men a great task is an easy thing.”

1092. (c) *sanmārgajalāśaya*: ‘lake by the good way side,’ with a hint of temptation along the path of good conduct. 1094. The blossoms of the *kadamba*, which appear at the thunder of the monsoon clouds, are often

likened to the horripilation of joy; cf. *Māl.* 3.7. **1095.** Punning verse: “The sun by stretching forth his ray toward the south [*dakṣiṇa-āśā*, or, dividing *dakṣiṇā-āśā*, stretching forth his hand in hope of alms] has not only lessened himself [or, cheapened himself] but has also shortened the day.” **1096.** The verse bears two meanings. “One cannot stretch or dry oil dishes. And even when they are burned they give off oil before they crack.” “One cannot stretch or make rough those who are fit objects of one’s love [i.e., true friends]. Even if they are hurt they manifest their love before they break.” I fail to see the point of *vitānam*, ‘stretch.’ **1097.** (c) *pauruṣasya*: human effort, regularly contrasted with *daiva*, God’s effort, fate. In general the direction of one’s life is governed equally by both forces, but when one has evil karma to expiate, *daiva* takes over the whole governance. **1098.** (d) The cloud is morally elevated by its altruism, physically elevated by having dropped its weight of water.

1102. (a) *-antarāsaṃgatim*: I have adopted a suggestion of Kosambi and Gokhale, dividing *antarā-saṃgatim*, ‘access to the interior.’ The *prastu-tārtha* might then be the wicked courtier who tries to seize power after a king has died. Less likely is *antara-asamgati*: ‘(finding) no meeting with an obstacle.’ (d) *pārvaṇaḥ*: the moon of the *parvan*, the phase of fullness, as in 52a. **1105.** For the world-tortoise cf. Intr. 4, par. 11. The verse is similar to 1206. **1106.** Punning verse. In a separate *bhava* from *kāṣṭhamayī*. “You may well be of wood, little boat; still, you have a heart. Else how would you be attracted [or, towed] by the virtues [or, ropes] of others?” **1108.** Each of the properties mentioned in *ab* should enable the ocean to be of help, but it refuses. (b) *drāghīyaḥ* should be joined in print to the words which follow, with which it forms a compound. **1109.** (a) Lit., ‘unique heap of undenigrated virtues.’

1111. (d) *agre*: adverbially with the loc. abs., ‘as the thought develops further.’ **1112.** As the water of the pond rises, the measuring-stick disappears from sight. The verse allows of numerous applications. **1114.** (b) *antaritā*: read with *S antaritāḥ*. **1115.** (a) As the verse stands, the best one can do with this line is, ‘the inimical ichor that is connected with the ear-stroke of elephants,’ which is extremely forced. I suggest emending to *kariṇām upekṣya*, which gives easy and excellent sense. (d) Lit., ‘fie on the mortal addiction of this *malīmasa* (‘bee’ or ‘sinner’). **1117.** Punning verse: “In vain, oh gold, is your pride [or weight], now that you have been purified by fire, knife and acid, for you are placed in the scales [or, made equal to] little *guñja* berries.” SURABHI(?). For the *guñja*, *Abrus precatorius*, which was used by goldsmiths for makeweights, cf. 319 and Kosambi, *Introduction to the Study of Indian History*, p. 114. **1118.** (a) *utsaladbhis*: cf. 7b, note. (b) *dakṣiṇāvarta*: in establishing their terminology Indians viewed conch shells from the side of the mouth opening. Western experts, on the other hand, view them from the apex downward. Hence *dakṣiṇāvarta*

(right-twisting from the Indian point of view) equals sinistral (left-twisting from the Western point of view). The reason usually assigned for prizing sinistral shells, aside from their great rarity, is that Pāñcajanya, the conch of Krishna, was of this variety. Such shells are much sought after for use in temples and in our own days have brought up to 5,000 rupees. See B. Prashad in *Modern Review* XXVII, 430–432. (c) *masī*: The quotations in *P.W.* indicate that ink was usually manufactured from burned bones. The chemical composition of burned oystershells would be similar. **1119.** Punning verse: “The hole [or, fault] of a pearl is for the string [or, for virtue] and its inconstancy [or sheen] gives it the name of *nāyaka* (‘lover’ or ‘chief pearl in a necklace’). How else would it roll on the breasts and on the heads of the rich?”

1120. (b) The word *bhr̥ṣṭo*, whether from *bhraṇś* or from *braśj* makes no sense to me. (cd) The reference is to the pit of the mango, which is noted for its hardness, cf. *Srb.* 239.108. That parrots sometimes break their beaks on coconuts is noticed in *Srb.* 241.140. **1121.** The *kiṃpāka* was noted as food for crows only. Cf. *Mārkāṇḍeya Purāṇa* 10.31 (quoted *P.W.*, Nachträge): *kiṃpākavṛkṣasya dhvāṅkṣā bhakṣanti netare*. Monier-Williams identifies it with *Trichosanthes palmata*, which is likely to be correct. Kosambi write me as follows. “The only local *śāstrīs* who knew anything about the *kiṃpāka* said that its fruit was the *kaṇḍaḷ* (Marathi). I then found that Nādkarṇi’s *Indian Materia Medica* identified this *kaṇḍala* with *Trichosanthes palmata*. Nādkarṇi (who says nothing of *kiṃpāka*) says that it is mixed with rice to poison crows when these birds get to be a nuisance.” The same fruit is designated in verse 1260 as *mahākālaphala*. (d) *bhitti* = *avakāśa*. **1123.** Mount Maināka by fleeing for refuge to the ocean escaped having its wings clipped by Indra; cf. *Intr.* 36, par. 3. **1124.** Construction: “*Śallakī* leaves . . . and lake . . . belong to mountains. That is true; who denies it? But that for which . . . is the Vindhya, you.” (a) *śallakī*: the olibanum tree (*Boswellia serrata* or *thurifera*), which produces a gum resin similar to frankincense but brown instead of white. See Hoernle, note 42, page 19 of his translation of *Uvāsagadasāo* and Yule-Cordier, *The Book of Ser Marco Polo*, II, p. 396. *Śallakī* is said to be a favorite of elephants *Vik.* 4.44, *Māl.* 9.6 (=1591 below) and 9.32, as are other resinous mountain trees, e.g., the *sarala* (*Kum. Sam.* 1.9). (c) ‘trunk upon his tusk’: the position is assumed by elephants when sleeping (cf. 1161) and, to judge from the present passage, when day-dreaming. **1127.** Punning verse. “The wind, having touched a vine in flower [or, which is menstuous], takes a bath in the lake. Then, fearful of touching her again, he blows slowly.” VINAYADEVA. **1128.** (a) *ākaraṣaṇa*: lit., ‘pulling.’ (d) *navīna*: the ‘new’ cry, for spring has just begun. At the cry of the cuckoo women forget their resentments and their hearts turn to love. **1129.** The verse describes the turn of winter and spring, when the *kunda* jasmine comes in blossom (cf. 293, 296) and the south wind first blows.

(cd) The hair over the forehead was worn in a ruche of curls. These would be loosened or straightened by love-sports; cf. 781c.

1131. The meter of this verse, as of 1281, is *Vaṃśamālā*, that is, a mixture of *Vaṃśastha* and *Indravāṃśa*; see *Jayadāman*, p. 154 and index of Sanskrit meters below. (c) The printed emendation is faulty; read *bhūṣa* [*naḥ pra*]. 1132. (a) *lavalī*: cf. 406a, note. *lodhra*: cf. 217d, note. *karañja*: *Pongamia glabra* Vent., the oil-bearing seeds of which are used in medicine and love-magic (*Nāgarasarvasva* 12.8, p. 55). 1134. (b) Lit., ‘possessing an application of ashes [to his body] prepared by the pollen of flowers.’ 1135. (d) Cf. 1136d. 1136. (a) *gāḍhamarmanivāhe*: ‘possessing a heap of deep wounds [from Love’s arrows].’ (b) *candanaśoṣiṇi*: the fever of love is such that even the cooling sandalwood paste applied to the breast is parched. (d) Cf. 1135d. 1137. (d) Doubtless one should read, with *Śp.* and *Sbh.*, *hutāśanam* in place of *hutāśanaḥ*. It is the heart of the wife left without her husband that burns with grief. *Kāma* enters to warm himself at that fire. 1138. (b) *pranayapiśunam*: ‘manifesting or hinting at love.’ But the other sense of *piśuna*, ‘cruel,’ is sufficiently presented to the mind to prepare it for *bhayam* in d, the real threat or danger to lovers in the full exuberance of the spring. (c) *mādhavīṣu*: *Gaertnera racemosa*; cf. 177. 1139. (b) *vanamallī*: ‘wild jasmine,’ or, reading with *S* *navamallī*, ‘newly blossomed jasmine.’

1140. (ab) Snakes were supposed to live on wind, cf. 253c, note, an idea which is here combined with the conventional image of the wind’s reviving a woman wearied in love’s battle. 1141. (b) The *S* reading *kliṣyatpīna* is preferable to *kliṣṭāpīna*. (d) *gundrā*: the root of *Cyperus pertennis* Roxb., a kind of sedge with an edible tuberous root, growing in the water. Similar species are the *musta* (Hindi *mothā*), *Cyperus rotundus*, cf. *Śāk.* 2.6 and *Ragh.* 9.59, 15.19; and the chufa of Southern Europe. All these varieties are much relished by hogs. The papyrus belongs to the same family. 1142. *Dvārakā*: the fabled home of Krishna on the coast of Kathiawar and site of a temple to Krishna-Viṣṇu. (c) *karikaṭhinakarāśphālākāla*: lit., ‘the keeping time, by beating, of the hard (tough) trunks of elephants.’ (d) *pañcānanāgra*: ‘best of lions.’ *Dvārakā* was famous for lions and it is there, in the forest of Girnar, that the last remaining lions of India are found to this day. They differ from other lions by their size and by their having a black tip to their tails. *Guggulu*: ambergris. The word is regularly given in the dictionaries as ‘bdellium,’ i.e., a sort of gum resin, but this does not accord with the Sanskrit descriptions of its color or its origin and *P.W.* wisely adds to its definition, “oder etwa ein anderer Stoff, der aus dem Meere kam.” *Guggulu*, which was used as a perfume, is frequently called *saindhava* and *samudriya*, i.e., ‘from the ocean.’ The *Bhāvaprakāśa* (q. in *P.W.*) describes its five varieties as *mahiṣākṣa* (dark), *mahānīla* (black), *kumuda* (blue), *padma* (white), and *hiranya* (golden). One may compare this with the statement of *Webster’s International Dictionary*: “ambergris is white, ash-gray, yellow or black

and often variegated like marble.” While the subject needs further research, I would take it that *guggulu* means ambergris. 1144. (c) *sabhyo*: well-bred, courteous, and therefore gentle. (d) *bhujaṅgī*: cf. 1140, note. 1145. (c) *loṭhayantaḥ*: *Vid.* reads *loḍayantaḥ*, which may be preferable. *pañcamam*: cf. 153, note. 1146. (a) Emend *cūḍa* to *cūta*. The former makes no sense, while the latter is needed to pair with the vine in *b*. As in the *Śākuntala*, the marriage of mango and vine is the counterpart in nature to love between man and woman, mentioned in *d*. (d) *jarjarayati*: apparently unrecorded except in the participle; lit., ‘pierces full of holes.’ 1147. On the monsoon gales; cf. 1172. The verse is too corrupt to permit of translation. In particular, in (a) *vanāni* cannot be right (emend to *vanānta*?); in (b) *saṁsyan-daśṛṅgārīnaḥ* and in (d) *bāla* make no sense to me. BUDDHĀKARAGUPTA. 1148. Surely from the part of a gluttonous clown in some lost play. For the gustatory delights furnished by spiced fish cf. *Śp.* 4033, *Sbh.* 2357. The words here exaggerate the speaker’s gluttony: *jambāla*, a ‘swamp’ of cumin; *nirvāṇa*, ‘bathing,’ but specifically the bathing of elephants, cf. *Ragh.* 1.71. 1149. In Kālidāsa’s play the pursuit of the deer leads King Duṣṇanta to Śakuntalā’s hermitage. The shy flight of the deer, who looks back at the king so gracefully, prepares the mood of the audience for the pursuit of Śakuntalā.

1150. Compare 273. (b) *pala*: meat. (c) *viśāla*: one must take the word as a noun, a usage unrecorded in this sense. 1151. (c) *śarāri*: said by the dictionaries to be the same bird as *āṭi*, *Turdus ginginianus*, a kind of thrush. On the possibility that *śarāri* = *śara-āṭi* I have translated as ‘reed-thrush.’ (d) *vīraṇa*: ‘prickly cane,’ cf. 226b. By the bank of the river, which has run dry, the cane bends low enough with dew for the fledglings to quench their thirst on the falling drops. 1152. The pretty but low-caste girl is a well attendant, cf. 197 and Intr. 9, par. 5; hence the erotic imagery. (a) Cf. 302, note. (b) Compare 314c. 1154. The presence of prostitutes with their jingling anklets sets the mood for love, while the nature of the anklet bearers may suggest the dove’s happiness in having a mate all to himself. The fanciful ascription indicates that this was a capping verse. (a) I have supplied the words ‘walk home’ from such scenes as *Kuṭṭ.* 390 ff. 1155. (c) *budḍati*: unrecorded; cf. Bengali, *budā*, ‘to dip, sink.’ 1156. (b) *kramaṇa*: The cock’s wings are too weak or his body too heavy to make the treetop in a single flight. 1157. (d) *payo gām dogdhi*: double acc., ‘is milking the cow of milk.’ 1158. (a) *-kiṁtanur*: In *JAOS*, 74.125 I took this to mean ‘of decayed body,’ which is etymologically reasonable but leaves *karnāgranthita* difficult to explain. Kosambi writes me that he takes *-kiṁtanur* to mean ‘ticks,’ which makes good sense and though unrecorded (the dictionaries give only ‘a kind of spider’) may be right. (b) *pravicalal*: I would now take as trembling rather than wagging. (c) *vipakvasākrama*: emend to *vipakṣam ākrama*.

1160. (c) Cf. *Māl.* 4.10. 1161. (d) For this position assumed by sleeping

elephants see also 1124c. **1162. (b)** *ācchoṭita*: cf. 677a, note. **1166. (c)** *anavarata*:- ‘possessing a muzzle whose nostrils quiver uninterruptedly.’ **1167.** The verse shows a skillful choice of word and image. Note especially the following. *Samākr̥ṣṭareṇu*: the first gathering of a horse’s forefeet as he prepares to rise gives just this impression. *Unmuktakāyaḥ*: A horse when he sits or lies might well be called bound, for he then has little control of his limbs. He acquires grace and ease of motion only when standing. As the poet puts it, when the horse rises he is ‘released upwards.’ *Āsyānupūrvyāṃ dhunoti*: everyone who has watched horses has seen this; but who else has thought to mention it? **1168. (c)** *pravartita*:- read with *S vivartita*-. **1169.** I doubt that the picture is taken from life. The verse is an example of *anyāpadeśa* (cf. Intr. 33) rather than of *jāti*. The mood of pity mixed with love is doubtless responsible for the ascription of the verse by *S* to Kālidāsa, he having been the master of portraying that combination. **(c)** Lit., ‘distressed by emotions which come under the force of love for his beloved and of fear for his life.’

1171. (a) One should delete the hyphen at the end of the line. *cañcaccañcala*: cf. 198a, note. **1172. (cd)** Cf. 1656cd and note. **1173. (b)** *sthalī*: here, I think, the country of upper Bengal as opposed to the lowlands of the delta. The rest of the description fits the supposition. **1174. (d)** The image is of an attendant painting a woman’s face with black musk. For *patrabhaṅga* cf. 389, note. **1175. (d)** *ārāme na yānty*: it is possible to understand the line as a rhetorical question; but I prefer to read *ārāmeṇa yānty*. The dove (*kapota*) is a bird of sorrow and ill-omen, cf. *Rām* 6.35.31, *Vāyu* 19.6. Anyone who has heard its cry amid deserted dwellings will testify to its oppressive melancholy. **1176. (ab)** *-dvāram* and *-bhāṇḍam* are bvs. agreeing with *āgāram* in *d*. **1177. (c)** *micimici*: unrecorded, cf. Bengali *micimici*, ‘blinking, burning dimly.’ **1178.** Cf. 314, note, and 1182. **(c)** *hūṃkrti*: approximately what is represented in English by ‘ugh.’ **(d)** *gamaka*: “in der Musiklehre ein tiefer Brustton,” *P.W. Nachträge*. *kaṇḍanī*: given by the dictionaries only in the sense of a mortar for husking rice. Here and in 1182 it must mean the woman who does the husking; in 1310 it probably means the husking-shed.

1180. (b) The text is corrupt. Kosambi takes *māmahokṣāḥ* as ‘bulls dedicated to the mother goddess,’ cf. *JAOS*. 74.127, but this now seems to me far too speculative. V. V. Raghavan has suggested to me the emending of *māmahokṣāḥ* to *’mī mahokṣāḥ*, which I accept, but we are still left with the mysterious *salavāḥ*. I suggest that one emend to *śalabhāḥ*, ‘locusts, grasshoppers.’ *jālmāiḥ*: ‘by poor wretches,’ I suppose refers to the herders. **1182. (a)** Emend *-saṃtati* to *-saṃtatī* and separate from the following. **(b)** For nailmarks cf. Intr. 19, par. 7 ff. **(d)** *kaṇḍanī*: cf. 1178d, note. **1183.** In general compare 274. **1184.** Two other verses of the anthology speak of the mustard plant (315, 316). In Bengal it is sown in October–November and ripens in February–March. Like our western mustard it turns the fields a brilliant yellow, which fades gradually to brown as the flowers fall. Kosambi

sends me the following particulars. “Mustard seeds grow in narrow, spike-shaped pods, hence the *phalasūci* of 1184. The flowers are arranged in vertical sprays, the seed setting from the bottom upwards; hence the flowers wither in that order.” 1185. (a) *sarasī*: here, apparently, a backwater. *P.W.* gives the meanings ‘a dried-up lake’ and ‘a large lake.’ (b) *ācoṭita*: cf. 677a, note. (d) *ānaccha*: ‘dance,’ a Prakritism from *ā + nart*. 1186. (b) *ācoṭayan*: cf. 677a, note. (c) *khale*: the ground of the cow pen. (d) *goṣṭha*: the cow pen or feeding pen itself; it would be enclosed by a wall of baked mud (*taṭī*), against which the bull butts with his horns, gaining an easy victory. Cf. *Kir.* 4.11 *jayāśriyā nadantam uccaiḥ kṣatasindhurodhasaṃ dadarśa . . . adhipaṃ gavām*. I suspect the verse is intended as an *anyāpadeśa*, a figure of which its author was fond; cf. 1029, 1042, 1051, 1078, 1080–81, 1083–84, 1094. 1187. (a) *dāvavahner*: abl. in apposition with *-karālāt*, to be construed with *adūrāt*, ‘not far from the fire.’ (c) Read *durlakṣya*. (d) *svasthalīṣu*: with some doubts, I have taken as a bv. 1188. Bhavabhūti’s description of Vālmiki’s hermitage, where preparations are afoot for the feeding of guests. (a) *maṇḍa*: the thick scum from the top of the pot in which rice has been boiled. *uṣṇamadhura*: the commentator Vīrarāghava suggests that the *maṇḍa* has been rendered doubly warm and sweet by the drinking of the deer’s beloved doe. Otherwise there would be no point in the word *madhura*. Every one knows that rice scum is sweet. (d) *karkandhū*: the jujube, very like our plum. It is cooked with vegetables to impart to them its sweetness. 1189. Like the preceding verse, a description of a hermitage. The teachings of the presiding sage have spread to the trees.

1190. The verse, given only by ms. *K*, is fragmentary. “Herein . . . offered in their hands by old women of the forest . . . the interiors terrible with jagged peaks . . . the caves, strewn at the entrance with the bones of men who have been sacrificed like animals, . . . forest . . . make the heart tremble.” 1191. (cd) Constr.: “they ply the ancient liquor, whose rounds are alternated with merriment, . . . by means of *bilva* cups.” *Sarakā* is probably in its original meaning of ‘the passing about of wine or liquor’ rather than in its usual meaning of ‘goblet.’ *mālūra*: another name for the *bilva* tree and its fruit, *Aegle marmelos* Corr.; cf. *Māl* 9.3+1 and 1343b, note. What is meant here is doubtless the hollowed-out and dried skin of the fruit. 1192. The verse describes an orange. In *b* I suggest reading *-vipulatvag*; the cp. *jvālak-* is unintelligible to me. “The orange is beautiful with a new seal upon its face, a sacrificial cord in the shape of its little navel, its skin thick and loose . . . all its greenness overcome now by a ruddiness manifested by its successive [stages of] ripening.” ABHINANDA. 1193. (d) The *Śabdakalpadruma*, q. by *P.W.*, gives *śūnyam* as a synonym of *gaganam*. *nācchādītam*: ‘is not hidden,’ i.e., is well known. 1194. (c) *Seṣa* supports the earth and in turn rests on the Sea of Milk. His shape is here likened to a lotus root. (d) The *punḍarīka* lotus is white, hence an appropriate metaphor for the Sea of Milk. 1196.

(b) *yasya dvīpam . . . mahī*: Cf. 1389a. (c) *jaganty asya*: Read *jagad yasya* with all the other citations, to which may be added *Anyoktyaṣṭakasaṃgraha* 12.2. The relative is indispensable. The subject of *bibhrati* is *ambudāh*. (d) *bhavati kṣobheṇa kalpāntaram*: lit., ‘by its wrath (or violence) will come the next age.’ The end of the present age, it is thought, will come by flood or fire, or, in some accounts, by both. 1197. (c) Cf. 115a. (d) *jalamānuṣīm*: i.e., Śrī, the presiding goddess of royalty, wealth, and beauty. Cf. Intr. 6, par. 7. 1198. (b) *hṛdaye*: as the seat of thought and imagination *hṛdaya* often takes the place of *manas*. (c) *āśrayaghasmarasya*: the term *āśrayāśa*, ‘eater of its dwelling-place,’ is a stock epithet of fire; cf. 1284. 1199. (a) *munir*: Agastya as the star Canopus; see Intr. 33, par. 8.

1200. (a) *anyaḥ ko ’pi*: ‘a different, special sort of.’ *jāṭharo*: the fire of the belly, which by burning the food causes digestion. (b) *dukūla*: emend to *kukūla*; cf. 301b. The term is used as a pejorative, as chaff gives off more smoke than flame. (d) Lit., ‘without filling the space within to its further side.’ 1201. For the boar incarnation see Intr. 6, par. 10. (b) *krīḍāvarāho*: cf. 104, note. 1202. (cd) *tad . . . yenoditena dinam*: ‘a [light] by which when risen [there is] day.’ 1203. Praise of Paraśu Rāma, the ideal brahmin warrior; cf. Intr. 36, par. 6. The original order of the *pādas* is doubtless *acbd* as in all other versions, for the hero must have conquered the earth by his valor before he could give it away. (b) *nirvyājadāna*: a straightforward gift, one that expects nothing in return; cf. 1618. (d) *kiṃ nāma lokāntaram*: so ms. *K* only. Kosambi writes me that he interprets as “What more is heaven that this, i.e., what more could have been achieved even in heaven?” But I doubt that Bhavabhūti would have written such unintelligible Sanskrit. The correct reading is doubtless either *kiṃ vā na lokottaram* (*Mahāvīra*, *Daś*.) or *kiṃ kiṃ na lokottaram* (*Han.*, *Smk.*). 1204. (a) *tad-vidviṣām*: ‘of his foes,’ viz. demons such as Hiraṇyākṣa; cf. Intr. 6, par. 11. 1206. For the rhetoric compare 1105. 1207. As with clouds, so with men who would be useful or charitable; for while many are rich in wealth or ability, who is richer than he that can help such men achieve their goal? The verse may be thought on by fathers and teachers. (a) *pariṇamanti*: ‘come to an end,’ hence, here, ‘be quenched.’ 1208. The anthologist has inserted this verse twice, under number 37 and here. 1209. (a) Cf. Intr. 6, par. 4 ff.

1210. (c) The line suffers from tautology. 1211. (b) *anto’rṇavam*: both *saṃdhi* and sense are impossible. Emend to *anyārṇavam*. (d) *payasām* by double construction (*kākaḥ lakanyāyena*) with *yamāya* and *antargato*. The Vāḍava fire controls the waters of the ocean by burning up their excess and thus preventing floods. 1212. I suspect *ab* of being corrupt. In *b* the adj. *vaikṛtas* is awkward if not impossible, and I am not certain how to take *a*. As best I can: “[There is] a quenching of the fire which belongs to that [ocean] in which the waters reside, and when the association [of submarine fire and ocean water] comes to an end, at the coming of a cloud [the fire] is still trans-

formed by that water. However, there is another [fire], ever wakeful, which in the cataclysm of the night of doom will steadily sacrifice [i.e., transform] the ocean waters into its flame.” KEŚAṬA. 1213. Of this and the following verse certainly one is imitated from the other. Since the first verse is more precise and forceful than the second it appears to be the model, a fact which supports the ascription, for Dharmakīrti is older than Bhavabhūti. (ab) The readings are in every way better than those furnished by *Bh.* and *Sbh.* (d) Lit., “By whom is this taught to the good?” Cf. 1233d. 1214. Cf. note on 1213. (d) Read *anupadhi* (so *Ut.*) in place of *anupadi*. The heaping up of adjectives in *cd* is characteristic of Bhavabhūti. *Tad idam* sums up lines *ab* and is then modified by three afterthoughts: *aviparyāśitarasam*, *anupadhi*, *viśuddham*. *Rahasyaṃ sādḥūnām*, grammatically in apposition with *tad idam*, has almost the force of a predicate, the sense being “this . . . is the glorious secret of good men.” 1215. (b) *parāpatatu*: a Vedic rather than a Classical expression. This reading, shared by *Sbh.* and by one recension of *Bh.*, forces one to take *gacchatu vā yatheṣṭham* as ‘or let her fare in accordance with his wish.’ The common reading (most of *Bh.*, *Śp.*, *BIS.*, etc.) is *samā-viśatu*, which demands an interpretation of the whole line as “Let fortune enter or let her go as she pleases.” (d) *dhīrāḥ*: ‘men of firmness.’ The firmness intended is both intellectual, viz. wisdom, and moral, viz. firm principles. 1216. Punning verse: “How can a hole ever be pierced [sc. how can a vulnerable spot be found] in men of purity? It can be made as with a pearl by means of strings [or, by means of their virtues].” TRYAMBAKA? BHARTṚHARI? For the moral cf. 1333. 1218. Punning verse: “The scoundrel and the good man imitate respectively the front and hind parts of a needle. One makes a hole and the other, possessing the thread [or, possessing virtue], fills it in.” GOBHATṬA. 1219. (a) For Puṇḍra sugar cane see 316, note.

1222. The poet’s words, it seems to me, belie his indifference. 1223. (c) *mukulitāḥ*: ‘closed,’ as eyes are closed; the expression is contrasted with *unmeṣa* in *d*: the opening of the eye of wisdom. (d) Lit., “But this eye-opening of the wisdom of good men, being without limits, is victorious.” 1224. Punning verse: “Taking the part of the good [or, having a good feather], upright [or, straight], leading to good results [or, possessed of an arrow-head], clinging to virtue [or, clinging to the bow-string]:—how strange that good men and arrows should possess the same virtues.” [BHATṬA VĀSUDEVA]. 1226. (c) To furnish correct idiom and sense one must emend *ātīta* to *ānīta*. 1228. Punning verse: “Unprecedented are the fires of anger of a good man and of a wicked man. The first is quenched by oil [or, love]; the second waxes greater with water [or, when restrained].” [GOBHATṬA]. 1229. (b) The reading is doubtless corrupt. *Sthā* with the accusative in the sense of *upasthā* is scarcely found outside *RV*. Furthermore, the conjunction *vā* is here senseless. Read *svayam tiṣṭhanti cātape* (so *BIS.* and cf. *Srb. tiṣṭhanti svayam ātape*).

1230. Punning verse: “They depend not on (others’) love [or, on oil] nor

on their fitness [or, on a dish] nor on difference of status [or, on a wick]. Ever attached to others' good, good men are like jewel-lamps." By jewel-lamps are meant jewels that shine by themselves in the dark and can so be used as lamps, requiring, of course, no oil or wick. 1232. (c) *sumanasām*: pun, 'flowers' or 'good (wise) men.' (d) 'left and right': also 'the bad and the good.' 1233. (d) Lit., "Is this taught by any one to the good?" Cf. 1213d. 1234. (d) For *hi* read '*pi*'. 1235. (d) Lit., "the water standing in the ocean-belly of the lord of waters leaves its saltiness [or, harshness]." 1238. (d) The line is found also as *Śp.* 248d.

1240. Punning verse: "Good men behave like archers' bows: they rest only when their virtue has risen to its peak [or, when the bowstring has been lifted to the point of the bow]." The lifting of the string, I presume, refers to the winding it about the upper point of the bow when the lower end has been disengaged. 1241. And yet the jackal, in whose mouth the *Pañcatantra* places this persuasive verse, did the deer's family little good. 1242. (d) I have not elsewhere seen *dhik* used with the instrumental. One may explain it here as attraction to the case of the relative. 1244. (e) The ascription *ceḥ* is presumably the code letter or shelf mark of the manuscript from which the anthologist took the verse; cf. Text Volume, Intr., Section 9. 1247. (cd) I suggest emending to *bhavatād ayam . . . visūtrayati*, lit., "let there be this ridicule (of the good man's work) that this (robe) be spoiled (by the malicious man) with holes (through which his wicked character will show)." If one follows the emendation of the text-editors, one will understand as "the ridicule belongs to you (viz. malicious men) since this (robe) must be spoiled with holes." 1248. (a) *kūṣmāṇḍa*: pumpkin. "It is a superstitious belief in India that the *kūsmāṇḍas* do not thrive when they are pointed [at] with [the] fingers and counted." Rasiklal Parikh, KHA., Vol. II, p. 237. The man of honor (*mānin*) is just as tender before the finger of reproach.

1250. Punning verse: "Although it has no taste we love the fruit of the cotton, for its virtuous birth [or, its birth in the form of threads] serves to hide the shame [or, shameful parts] of others." 1251. A punning verse which I fail to understand. As best I can: "believing that the sap can be gathered only by a dish which has a string [or, only by a virtuous recipient], everyone understands himself to be your relative and runs [to you?]." 1252. The words *bibhyati*, *vadanti*, *śnati* are feminine present participles, vocative. 1256. Punning verse: "Both a wicked man and a cloud are noisy, unkind [or, dark] and destructive of the works of their friends [or, of the sun]. Both are created for the destruction of hope [or, of the directions]."

1260. (c) *mahākāla*: a name for the *kiṃpāka*, *Trichosanthes palmata*; cf. 1121, note. 1261. (b) *piśunapraudhābhimānodyamaḥ*: the attributes in a disorderly way are the contraries of the good man's in *a*. *Piśuna* contrasts with *sadbhāva*, *praudha* (grown-up, sophisticated) with *sarala* (simple, innocent), and *abhimāna* (self-interest, conceit) with *niḥsaṅga* (disinterest,

absence of egoism and possessiveness). **1262.** Punning verse. The text of *ab* is corrupt. A possible emendation would be *devānām api paśyāitat sa śriyā modate khalah*. “See how this holds even among the gods: that a villain [or, Viṣṇu] waxes great with wealth [or, with the goddess Śrī], while Śiva, who possesses no discus [or, no devious ways] is not in possession of even a robe.” *Khala* is known from a lexicon as ‘the sun’ and thus as Viṣṇu. One may stay closer to the mss. by reading *śriyām edhate* if one will allow a genitive with *edh*. **1266.** For verses in evidence of this disparagement of the ocean, cf. 1025, 1058, etc., and Intr. 33, par. 8. **1267. (b)** *paricayacale*: there is no need to emend as BIS. does. The literal sense of the compound is ‘which turns by its close acquaintance with (i.e., by its frequent experience of) a succession of strokes from the edge of the staff, misfortune.’ **1269. (c)** *pavanāśīno*: for the superstition that snakes live on air cf. 253c, note. Living on air, i.e., fasting from vegetarian as well as meat diet, is taken as the highest form of non-violence.

1272. Several of the adjectives might apply to a snake as well as to a villain, e.g., *randhrānveśiṇi*: ‘seeking out a hole.’ But the puns are not carried through. **1278. (d)** *upalakṣaṇam*: simply ‘a stone, a gem’; *khaṇḍa* is an adjunct of shape like *śakala*, cf. 218, note. What is meant here, of course, is the moonstone, cf. 310, note. *dravayati*: ‘melts, dissolves.’ **1279. (ab)** *śuddhamatau vāryajane*: the reading is impossible, whether one takes it as *vā + āryajane* (what occasion is there for *vā*?) or as *vārya-jane*. I have translated as though the text read *śuddhamatāv āryajane*. *Hit.* reads *viśrabdhe śuddhamatau*; *Sbh.*: *śuddhamatau viśvaste*.

1281. Punning verse, of which I doubt that I understand all the puns correctly. Perhaps: “Who is not pained by a villain as by a hot day, a man who pains the circle of his friends [or, a day which possesses a hot orb of the sun], a man who is dear to the goddess of destruction [or, a day which is hated by baldheaded men], who [or, which] presages future grief, a man who grows richer by driving out one who lives (with him) [or, a day which is more painful as it is further separated from the springtime]?” NARADATTA. For meter see 1131, note. **1282.** The repetition of *prakṛti* in *a* and *d* may be counted a fault. (c) *tāpakrakacanicayair*: ‘heaps of (i.e., many) painful saws.’ **1284. (ab)** The first three words are stock epithets of fire; *āśrayāśaḥ*: lit., ‘eating its dwelling-place,’ cf. 1198c. (d) *bhasmani hutam hutam*: ‘the oblation has been offered in ashes,’ i.e., has been wasted. On the other hand, the idiom *pāvake hutam patitam*, ‘the oblation has fallen in the fire,’ means that the gift has been placed with an ideal recipient; cf. *Śāk* 4.2 + 30. **1285.** For poetic references to the moon’s spot see Intr. 29, par. 2. **1286. (b)** *gunīnaḥ*: ‘men of virtue’ or ‘gems worthy of being on a string.’ **1289.** Punning verse: “I greatly fear a potter even because of the string, for when the dish is finished he cuts it off (from the unformed clay) with that very string.” Or “I greatly fear a man of plots even because of virtue, for he destroys even

a worthy suppliant by that man's very virtue." (b) *cakrika*: one who uses *cakrāṇi*; *cakra* means a potter's wheel and also a plot, a 'crooked or fraudulent contrivance' (Apte). The latter sense, unrecorded in *P.W.*, recurs in 1298 and 1363 below.

1292. (a) *uddhava*: lit., 'joy'; so also in *d*; cf. *P.W.*, Nachträge. (d) *nīcakais*: = *nīcāis*, adv., 'humbly.' 1294. (c) *malinahrdayo*: cf. 1285. 1295. (d) Lit., "Such friendship should be greeted from afar," i.e., avoided; cf. 706d, note. 1296. *snigdha* and *sneha* are both used punningly, 'oil' and 'love.' 1297. (d) *anyad anuttarāt*: 'other than non-answering.' 1298. The description fits both a wicked man and a snake. (a) *cakra*: coil of a snake or plot (cf. 1289b, note); *sambhārin*: 'full of.'

1302. (a) *Durvāsas*' curse in *Śāk*. brought on forgetfulness. 1304. This and the following verse are doubtless from the same work. The anthologist seems to have reversed their order. (c) *pluṣṭakanthaḥ*: the traveler's clothing was scorched by his huddling too close to the fire the night before, cf. 1305a. (d) *kunthan*: The root *kunth* 'to be in pain' is listed in the *Dhp*. but has hitherto not been recorded in use. It recurs, 1310d. 1305. (a) *puṇyāgnau*: see note on 315d. (c) *parijade*: 'very cold.' (d) *vāte vāti*: loc. abs. *kaṇan*: the verb has not been recorded except from grammatical works. 1307. (a) *tanur*: the use of the sing. for the pl. is irregular. 1308. The verse presents difficulties. (a) *vaptr*: father (*P.W.* quotes only lexica, but cf. Schmidt). (b) *pracchanne*: 'in hiding, to one side' (?), unrecorded in this sense. (d) I make no sense of *prāṇāhutir* and have translated *prātarhutir* (= *prātarhoma*). The sharing out of food to the starving family seems to be likened to the daily worship of the rising sun in the Vedic ritual. In place of the Vedic offering of soma (*andhas*) to the sun what is here offered is to the children and is merely a bit of ordinary food (*andhas* has this meaning according to *A.K.*) tied up in a loincloth. 1309. (c) Lit., 'for getting a place on the wall spangled with the shining rays of the sun.'

1310. (ab) A household of any respectability would keep these functions separate. In rural Bengal a courtyard, where grain is dried and the children play, would form the center of the household, with the men's sleeping room on one side, the women's on the opposite. The kitchen would form a third side and a cattle shed or storeroom the fourth. The husking shed (*kaṇḍanī*; Bengali, *ḍhenki-ghar*, cf. 314, note) would be set up at one side of the courtyard. The wife when about to give birth would move to a special apartment. (d) *kunthati*: cf. 1304d. 1312. (cd) Lit., 'What is there that the busy poor man's wife does not do?' 1313. (c) *vaṇṭana*: 'distributing, dealing out,' unrecorded; the root *vaṇṭ* is given by *Dhp*. 1314. (a) Of the reading *viphalam* Kosambi writes me, "*viphalam*: in vain, to be taken with *rodīḥ*, rather awkwardly, as another verb intervenes." The awkwardness is more striking when one compares the reading of *Śp.*: *vastra-rucirān*. It seems to me that *rucirān* or some synonym must be what the author wrote. (cd) The penniless

traveler, of course, is the father. The fact that he hides himself by lowering his face argues for this and the words *punaḥ proṣitaḥ*, lit., ‘went again into foreign lands,’ clinch it. 1315. (b) *iva* probably softens the word *aṅgīkṛtam*, i.e., ‘I rather believe it because it was said by friends.’ (d) I translate the *P* reading *glāne*, for I doubt that *śrāṇe* can mean simply ‘heated’ nor can *bindubhir vīgalitam* very well mean ‘evaporated.’ 1316. (a) *dharmarate*: to be taken as fem. voc., not with *mayi*. (b) *dvārāḷindaka*: the room, covered but sometimes open at the sides, just inside the gate. (c) This reading is common to all texts of the Bengali tradition and though at first sight more difficult than that of the western texts is doubtless preferable. *Sbh.*, *Smk.*: *ity uktvā (Śp. ukte) sahasā pracaṇḍagrhiṇīvākyaena nirbhartsitaḥ*. But if the matron had suddenly cursed him out he would leave quickly.

1322. I fail to understand the first quarter of the verse, which seems to me corrupt. For the rest, perhaps: “Desiring what desire, however small, does the stomach-goblin distress the wife of the house? [He should know that] one who dwells with a miser has nothing.” ŚUBHĀṆGA. 1323. (b) The reading *tathā hi* seems preferable. (c) It is bad luck to speak of the dead. 1325. (c) *anena*: the antecedent is *śavena*. 1326. (c) *ekāntadhṛtir*: both ‘keeping for ever’ and ‘keeping to one side, for oneself.’ 1327. Punning verse: “A miser (*kṛpāṇa*) and a sword (*kṛpāṇa*) differ only in shape [or, in the letter *ā*]. Both have a tightly closed fist [or, a tightly bound hilt], sit in the treasure room [or, rest in the sheath], and are naturally black [morally of the miser, physically of the swordblade, cf. 921, note].” GOBHATṬA. 1328. (c) The restoration of the text is wrong. *mitam* must go with *paca*, for the word *mitaṃpaca* means miser. The likeliest restoration is *idam avehi mitaṃpaca-mandiram*.

1330. Punning verse: “The moon must travel along the same section of sky [or, with the same torn coat] by night as the sun by day. My! but they must be poor.” 1331. An indirect play on words. “Our bodies black, we go from house to house, calling out our names ourselves, after the fashion of crows.” To explain: the crow calls out *kā, kā*; that is his name (*kāka*). 1332. Punning verse. Perhaps: “‘From this point may begin instruction in *bahuvrīhi* compounds’ [or, ‘from this man may come possession of much rice’]. My hopes of this [or, my directions for this] were false. My mind was like that of one who is confused because he has not studied what should come first (in a compound) and what last [or, what is east and what is west].” 1333. (a) For the Jumna cf. note on 931. *indranīlaśakala*: cf. 218b, note. (c) *cakravāla* means no more than *cakra*, cf. 1206c. 1335. (d) For the corrupt first word of the ms. I emend to *strī* rather than *śrī*. 1337. (b) Rāvaṇa’s follower, Mārīca, transformed himself into a golden deer in order to lead Rāma away from Sītā; Rām. 3.42.15. (d) Compare the proverb: *yasmai devāḥ prayacchanti puruṣāya parābhavam / buddhiṃ tasyāpakarṣanti*, *M.Bh.* 2.72.8 (=5.34.78) and the Latin proverb *quos deus perdere vult dementat prius*; cf. Hopkins, *JAOS.* 13, ccxxix, and R. Schmidt, *Śukasaptati simplicior*, p. 29.

1338. Punning verse: “Whether there is truth in the scandal or whether it is quite untrue, still the cry of the multitude pulls down the greatness of those of high station; for of the sun who has passed beyond *Libra* [or, who is beyond comparison] and who has clearly cast out all darkness his brightness is not the same [now that people say] ‘he has entered *Virgo*’ [or, ‘he has slept with his daughter’].”

1340. Both *Lakṣmī* and the *kālakūṭa* poison were born of the ocean; see Intr. 4, par. 11. 1341. *Agastya* was born from a water pot or jug; see Intr. 33, par. 8 and cf. vs. 1346. 1342. (c) *kālakūṭa*: cf. note on 1340. 1343. For the moral, compare 1351, 1493. (b) *bilva*: *Aegle marmelos* Corr., a citrus tree that bears large fruits. 1344. Punning verse: “His ornament is a frightening human skull, his servant the cripple *Bhṛṅgin*, and his wealth a single aged bull. Such is the state of *Śiva*, lord of the gods, with the crescent moon (*vakre vidhau*) resting on his head. When crooked fate (*vakre vidhau*) falls on our heads who are we [to fare any better]?” The pun lies in *vidhau*, loc. of both *vidhu* and *vidhi*. For *Bhṛṅgin* cf. Intr. 5, par. 11. 1345. The general meaning of the verse seems clear but the particulars are obscure, I suspect from corruptions of the text. (b) *sa*: Is one to take *saṃbandha* as antecedent? I have preferred to take *premā* as subject and to regard *nāṃ sa* as corrupt. (c) *saṃbandhān*: the ablative is difficult. (d) *udānaṃ janayati* makes good sense but is an odd expression. 1346. Cf. 1341. (c) *Vātāpi*: a demon swallowed by *Agastya*. (d) *amuṣya* should be printed apart from *samudrapānam*. 1348. (a) *kūrma*: the tortoise on whom the world rests. 1349. (d) *kālakūṭa*: cf. 1340, note. *kālatām*: ‘blackness,’ also ‘deadliness.’

1350. For the iconography cf. Intr. 4. 1351. Cf. 1343. (d) Separate *vidhau* from *vada*. 1352. (b) *puruṣam* is impossible; read, *paruṣam* with *Śp*. *Gām api* seems improbable; perhaps one should emend to *gopatim*, since this stays closer to the ms. than the *gocaram* of *Śp*. 1353. (d) *padabhramṣetānām*: ‘those who have gone to [undergone] a fall from their position.’ This fits the ms. lacuna, but the simpler *padaprabhraṣṭānām* would be in far better style. 1354. (a) *kasya*: i.e., of any one’s heart. (c) *yad*: ‘since.’ 1355. Add to reff. *Hit*. 4.106 and BIS. 6897. For *niśāsu* read *niśāsv-a* as in *Hit*., *Śp*., and *Sbh*. (d) *kuhakacakito*: both ‘timid because of a cheat [in the past]’ and ‘fearful of a cheat [in the future].’ 1358. (c) *kamalinīyā*: lit., ‘the lotus grove.’ 1359. (a) *jāmadagnyo*: the son of *Jamadagni*, *Rāma* with the Ax, cf. Intr. 36, par. 6.

1361. (c) Cf. *Sāṃkhyakārikā* 9. (d) *javāṅkuram*: one must read *yavāṅkuram* with BIS. and *Śān*. Our anthologist would not have distinguished *javā* and *yavā* in pronunciation. 1362. (a) *śāraṅgaiḥ*: the word is seldom used in this sense. For the *cātaka* bird see Intr. 33, par. 15. 1363. Punning verse: “*Viṣṇu* himself is water, fire, air, space, earth, indeed the whole universe; for him, the conqueror of the gods, anything would be easy. But he brought low *Bali* by a trick, assuming the form of a dwarf. Which goes to show that one who is naturally crooked [or, who by nature holds the discus] will

do even a straight (i.e. meritorious) thing crookedly.” MUṢṬIKARAGUHA. For *cakra* cf. 1289b, note, and for the dwarf incarnation of cf. Intr. 6, par. 17. **1364.** Rāhu, the eclipse demon, has no heart, for just as he first sipped the moon’s ambrosia Indra cut off his head. Rāhu’s head has accordingly remained immortal with no accompanying body. (c) I emend *cakra* to *vaktra* although “the paleography offers no justification for it” (Kosambi). The compound is incorrect since its subordinate member governs *rāhos*, but such cases are common: *sāpekṣatve ’pi gamakatvāt samāsaḥ*. **1365.** Punning verse: “Sesamum seeds are picked and then put out to dry. After being dried they are taken to be cleaned. They are then brought to fire and after being burned are crushed by a hard machine. Thus, oil [or, love] is the occasion of one pain after another.” **1366.** Punning verse: “Oh, milk, you are foolish, for the butter [or, the love] you hold is the very cause of your misfortunes. It is for its sake that you are left out over night, then cut, churned and heated over the fire.” In (c) one should probably read *upavāṣitam*. **1367.** For the iconography of Śiva see Intr. 4. (a) For *mūrdhe* read *mūrdhne*. (d) *īśvaraḥ*: here ‘a rich man.’ **1368.** (c) *tapas*: probably the disciplined asceticism by which Arjuna won his divine arms. Possibly, though, the poet may have considered the whole Bhārata war as *tapas*.

1370. (b) *kalā*: ‘arts,’ also ‘digits of the moon.’ *maṅgalaghataḥ*: cf. 269, note. **1371.** Jarāsandha’s wars against Mathurā and the expedition which Krishna, Arjuna, and Bhīma later undertook against him are narrated in *MBh.*, Book 2. **1372.** Punning verse: “The moon is anemic [or, waning], its body crooked by nature, dull [or, pronouncing the word *jala*, liquid] of soul, a mine of faults [or, maker of night], and it rejoices at the time of the downfall of its friends [or, at the setting of the sun]; and yet the Highest Lord bears it on his head. The great heed neither vice nor virtue in those that seek refuge.” **1374.** (cd) Milk is both white and pure like the *haṃsa*; hence, perhaps, arose the superstition, as old as the epic (cf. *MBh.* 1.69.10), that he can drink it alone from a mixture of milk and water. **1377.** For the *cātaka* see Intr. 33, par. 15. **1378.** (c) For *āghāram* read *ādihāram*.

1381. (a) *kāmboja*: as applied to horses the name naturally refers to the northwest, for Afghanistan and Central Asia were the source of the best horses. But the word must here bear also another sense, for the verse was written, according to *S*, by Vasukalpa, whom Kosambi has shown (Text Volume, Intr.) to have been a court poet of a King Kāmboja of the junior Pāla line. In the first sense *kāmboja* is to be construed in a cp. with what follows, in the second sense as a vocative. (d) I have expanded the line in translating in order to show its full sense. The red dust gives to the sky the appearance of sunset, the time when lotuses close. *kiṃ ca*: ‘what is more.’ *anvayaḥ* = *saṃbandaḥ*. **1382.** (a) *yantrāṇām*: I know not what sorts of machines are meant: perhaps catapults and battering rams. (cd) The rays of the sun, reddened by the red minium paint of the elephants, deceive the

sheldrake, birds who deplore the coming of night because they must then be separated from their mates; cf. Intr. 27, par. 2. 1383. For the dark blue color of swordblades see note on 921. For the conventional whiteness of fame or glory see Intr. 32, par. 4. I am told by Kosambi that according to popular Indian belief sapphires may be tested in milk. He adds that Yud-dhamalla should be an equivalent of Āhavamalla, the title assumed by two of the Cālukya kings of Kalyāṇī: Tailappa II (A.D. 973–997) and Someśvara I (A.D. 1042–1068). 1384. The exudation from the cheeks of the elephants would be black; toddy palm leaves, of course, furnished the chief writing material of ancient India. Apparently, Śrī Candradeva, the patron of the poet (see Text Volume, Intr. s.v. Abhinanda) had gained a victory on the seacoast. The same king is praised by Suviniṭa in 1402. 1385. Punning verse: “You are loving [or, red] toward good men, death [or black] toward your enemies, drunk in [or, yellow] by women’s glances and possessed of white fame. So, truly you are the support of all four classes of society [or, of the four colors].” ACALA. 1386. Punning verse: “Whom do you not make joyful? [or, you bring no joy to Kaṁsa]. Your body is instinct with fame and mercy [or, your body was held by Yaśodā]; you leave not your yearning for truth [or, your yearning for Satyā = Satyabhāmā]: truly, you are Vāsudeva [or, truly, indeed, you are a good king].” BHADRA. The puns refer to the relatives of Vāsudeva-Kṛṣṇa: Kaṁsa, his uncle; Yaśodā, his mother; Satyabhāmā, his wife. If, as is likely, the king whom the poet here addresses was named Vāsudeva, the final pun will be triple. 1387. Punning verse: “Your rule of procedure [or, rule of grammar] is equal to Dākṣiṣputra (i.e., Pāṇini): there is no breaking of the class orders [or, no dropping of letters], no reliance on [or, no rule of suffixes from] an outsider, no revolution [or, no deviation from the base-form], nor are the people ever disaffected [or, the word-roots broken]; while your virtue and increase [or, normal and lengthened vowel grades] are ever for the benefit of the world.” Fancifully ascribed to Pāṇini (*S*’s ascription to the *Śabdārṇava* is more likely). The puns conspire to suggest that under the king here addressed social law was as well regulated as the laws of grammar. 1388. The presence of the mortal king in heaven need not imply his death. He may be fancied to visit Indra after the fashion of legendary heroes like Duṣṇanta. The readings throughout our text are inferior to those of *Smk.*, which I have followed in translating. (b) Read *madhupās te pārijātasrajaḥ*. The verse would furnish no praise, and so be pointless, if the garland(s) were Indra’s. (c) Read *yadi vāpsarobhir abhitas te*. *Yadi vā* is necessary to contrast the two sorts of noisy interruption. *Pariṣadā te* is improbable, for the nymphs form the *pariṣad* of Indra. (d) for *duḥsahaḥ* read *duḥśravaḥ*. 1389. (a) Cf. 1196b. (b) *nabhasi vapur*: the sage Agastya (see Intr. 33, par. 8) as the star Canopus is scarcely seen in the sky of northern India.

1390. Construction: ‘Of which brahmins the leafhut yards were strewn . . . ,

now in the grounds of those brahmins' palaces fall pearls . . .' With the general sense cf. 1394. (d) *krīḍāyuddha*: lit., 'playful battle.' The word combines the notion of *kandarpakeli* (567d) and *nidhuvanayudh* (608c). The breaking of pearl necklaces is characteristic of *viparītarata* (cf. 581c) which in turn implies the weariness of the lover from excess of enjoyment. The contrast with *ab* is thus extreme. 1391. For fate's writing a man's future on his forehead see 54, note. 1392. The verse seemed too good to relegate to the notes, though the double meanings force the translation to be freer than I should like. Each epithet (of moon, sea, cloud, tree) applies also to the king. *kalā*: 'digit of the moon, art.' *āśā*: 'hope, direction.' 1393. Punning verse: "Your name recited by forest dwellers frightens your enemies, as a magic charm frightens snakes: snakes who have no feet [or, applied to enemies, who have lost their position], who dwell in holes and who have gathered up their coils [or, applied to enemies, who have had their enjoyments cut short]." DAKṢA. 1394. Cf. 1390. (c) *raṅgat*: 'moving' from *raṅgati*, hitherto known only from *Dhp*. 1395. Punning verse: "Oh lord, I beg you have mercy and leave your undertakings of war. There are indeed still *vipakṣas* ['enemies' or 'wingless creatures'] who are elevated [with pride or in physical height], but they are (only) mountains." The mountains had their wings clipped by Indra. 1396. (a) I make no sense of *vasanty* and so read with *S* and *Sbh*. *ca santv*, lit., 'let all the holy texts be [for reference].' (b) I prefer *atra bhavati* (*S*, *Sbh*.) although *atrabhavatī*, 'the lady, your sword,' is possible. (d) *tridaśa*: lit., 'thirty,' but the reference as usual is to the thirty-three gods of heaven. 1397. (d) *taptakuṭhāram*: the heated ax was for the ordeal of truth, as in *Chāndogya Up*. 6.16.1. 1398. (b) *navakhaṇḍamaṇḍala*: *khaṇḍa* has the sense of continent or section of the earth, but I suspect a proper name is here meant, either 'Navakhaṇḍa Province' or 'a new province of Khaṇḍa.' My translation by Khandesh is only a guess. (c) *Vāraḍa*: the name seems not to be recorded. Kosambi suggests to me a connection with the Marāṭhī name for Berar, Varāḍa. A lit. translation of the line: 'streaming from the eye-irrigation trenches of nearby despondent Vāraḍa brides.' (d) *muñja*: tenth-century king of Dhar, uncle of the famous King Bhoja.

1400. Punning verse, in which the destitute wives of the king's enemies are likened to a player's pieces ('counters,' 'men') in a pachisi game. Our text gives the true reading, that of *Śp.*, *Srb*. quite missing the point. The game seems to have been played much as now, the pieces setting out from 'home' and moving along squares (*grhāṇi*) according to the throw of the dice. A piece (*śāri*) might be protected by joining it with another into a 'double' or 'block' (*lagna*), but if it was a 'single' (*ekatām gata*) it could be caught (*baddha*) by the opponent and 'sent home' until it could be started again (*mukta*) by another throw. "The wives of your enemies are like the pieces of a dice game: soiled from the dust which falls on them as they touch the

earth, cast out from home, embraced [or, handled] without fear by the hands even of common men; sometimes becoming single women without shame [or, sometimes losing their block and becoming singles] and so being caught, and sometimes set free again.” (c) *nirlagnāḥ*: in the first sense from *laj*, ppp. *lagna*, a permissible substitute for *lajj*, *lajjita*; in the second sense from *lag*. **1401.** (a) The correct reading is doubtless that of ms. *K*: *pītimānam*, not *pītisāram*. The former is to be derived with perfect regularity by *Pāṇ*. 5.1.123, *pīta* + *īmanic* and means ‘yellowness’; cf. *nīliman*, *śukliman*, etc. The editors, and perhaps *N*, had in mind the word *pītasāra*, said to mean topaz or yellow sandalwood, neither of which meanings here furnishes sense. Frogs turn lighter in color during the monsoon. (d) Swords, from the darkness of their blades, are often likened to snakes, cf. note on 921. Note *sāyaka* in the sense of sword rather than arrow; so also of a gold-hilted sword *MBh.* 4.38.30 and 33. **1402.** (c) *śrīcandra*: the same king praised in 1384. **1403.** Punning verse: “Oh king, in the palace of your enemies even in the desert the royal way of life to which they are so long accustomed continues just the same; the gate is guarded by swordsmen [or, rhinoceroses], the outer courts are attended by elephants whose cheeks are wet with rut, the inner courts by chamberlains [or, snakes] and the royal couch is visited by queens [or, by buffaloes].” VIJAYAPĀLA? **1404.** (c) *pratāpa*: both ‘valor’ and ‘heat.’ **1405.** (a) *sinduvāra*: the word is used both of *Vitex negundo* and *Vitex trifolia*. With the present passage compare *Kum. Sam.* 3.53 *muktākālāpīkṛtasinduvāram*. The appropriateness of both passages derives from the fact that “the flowers of the *sinduvāra* . . . are small and white and in long, loose clusters (panicles),” Emeneau, “The *Sinduvāra* Tree,” p. 336, q.v. for further examples from *kāvya* literature. (b) *jarad-bhūri*:- the reading is certainly wrong; one wants something like *bharodbhinna* or *bharodbhāsi*, but I am not sure enough to emend. (c) *patrāṅkurāṇi*: cf. 389, note. **1407.** A frequently quoted verse. Aufrecht *ZDMG.* 36.364 compares it to *Vāsavadattā*, pp. 40–41. The author, as given by *N*’s ascription, is called by the first words of the stanza. **1409.** (c) *mukho*: read *sukho*. The cp. as it stands would mean ‘with his head appearing in the course of the pleasure of his dream.’ But one cannot construe this, for it can scarcely modify *cakṣur* and cannot be taken adverbially. By emending to *sukho* the construction becomes clear and the sense is greatly improved. (d) *pālālabhasma*: lit., ‘ashes of a straw fire.’

1410. Punning verse: “They (viz. your friends) are persons of great wealth (*pīna-dhanāḥ*) in land (*kau*, loc. of *ku*) [or, your enemies are persons whose wealth is (no more than) their loincloth], for they enjoy the highest fruit of the earth [or, they eat myrobolan fruits]. At the gates of them (who are your friends) troops of horses neigh [or, at the gates (of your enemies) there are no (*na*) troops of elephants (*danti*) and horses]. They (your friends) obtain the earth [or, (your enemies) obtain destruction]. Why say more?

Of those on whom you look, oh highest lord, with anger or with grace, the families (of the latter) are completely honored [or, the families (of the former) are blackened (*samalaṃ kṛtam*)].” JAYĀDITYA. 1411. (ab) I have followed Jivānanda, who, though more modern, is a better interpreter than Rucipati. Lit., ‘because of your activity which is deep (i.e., immeasurable, great) because of the strength of your arm which is wonderful because of the ease, etc.’ (cd) Lit., ‘now he sleeps comfortably on the couch which is the snake, puffed up by air from his [viz. the snake’s] having drunk in the sigh-breeze, etc.’ For the superstition that snakes eat wind cf. 253c, note. Nārāyaṇa’s breath would be cool by its coming from the sea, sweet-smelling from its proximity to the lotus of his navel; compare 136b. 1412. (ab) *mādhavī* is the spring creeper; *kaunti* is doubtless an error for *kaundi* (so *S*), voc. of *kaundī* [*latā*], i.e., *kunda* vine; *madayantī* is Arabian or wild jasmine. 1413. (c) *paracakrabhīmanṛpater*: this almost surely contains a pun on the king’s name: ‘a king who is terrible [and who is King Bhīma] to the troops of his enemies.’ Whether this King Bhīma is the same as that of 1431 one cannot say. 1414. (c) *āhallita*: unrecorded, rendered in the margin by *ākalita*, ‘held.’ Doubtless the nymphs fear to break their necklaces in their haste to see the battle and so hold them from swinging. The image is not uncommon. 1415. (a) *udvṛntaiḥ*: the reading is quite possible but I prefer to read with *Anr.* *ud-dhūtaiḥ*; the serpent maidens sway their heads to the song but must do so slowly because of the weight of their jewel headdresses. (b) Lit., ‘possessing a flood of joy-sweat pouring forth but not escaping from the seams of their skin which swells with strong and stiff horripilation.’ The poet fancies that the horripilation has closed the pores and so prevents the sweat of joy from escaping. Actually, of course, snakes do not sweat—I cannot vouch for serpent maidens; but the Indians seem to have been unaware of this (cf. 1590).

There is a Coleridgean imagery to the verse, which may be shown more strikingly by translation into a rhyme and sentiment that Coleridge might have used:

Serpent maidens sing your praise
on crags beside the sea,
slowly swaying upraised heads
heavy with cobra jewelry.

Sweetly come the syllables
and indistinct the songs,
for the mouths of serpent maidens
are filled with double tongues.

The sweat of passion gathers
upon their gleaming skin
but flows not forth; poor serpents,
that must keep their love within.

1416. (a) One should separate *karṇaka* from what follows. Karṇa of *MBh.* fame is the stock embodiment of generosity (cf. 305), but likely enough the king here addressed was also called Karṇa or Karṇaka. (b) For *laṅgima* read *laṅghima*. The *S* reading also makes sense: the dust removes (*muṣas*) the depredations (*laṅghana*) of the host of termites, i.e., serves as an insecticide. **1417.** Punning verse: “You are Pṛthu [or, great] by your virtues, Rāma [or, dear] because of your fame; you are Nala and Bharata [or, you delight not in greed (*na lobharato*)]. In mighty battle you are Śatrughna [or, a slayer of your enemies] and you are always Yudhiṣṭhira [firm in war]. Since by your good deeds you thus bear the form of ancient kings, how should you, your Majesty, though you conquer the three worlds, not be Māṃdhātṛ [or, my protector]?” *VĪRYAMITRA*. **1418.** Punning verse, doubtless a dedication: “You are my master and I have taken to the ways of a gardener; so I offer in your honor these flowers of speech. If they be without virtue [or, if they lack a string (to hold the garland together)], wear them not about your neck nor put them on your breast. Only tuck them for a moment in your ear because they are fresh, and my labor will be rewarded.” *VĪRYAMITRA*. **1419.** Punning verse: “He always furnishes one single danger (or fear) to many enemies simultaneously and that is, therefore, oh king, a great wonder [or, but this great deed is no wonder for you (*te nāsti citram*)]” *VĪRYAMITRA*.

1421. Punning verse: “Whence have you learned this new science of archery, by which crowds of arrows [or, suppliants] come back to you and the bowstring [or, your virtue] flies to heaven?” *VĪRYAMITRA*. **1422.** Punning verse: “Although she is in a *sal* forest, your enemy’s wife is without a *sal* forest [or, has a face which has lost its curls of hair]. Although her throat is encircled with a necklace, she is without a necklace [or, she goes on foot]” *VĪRYAMITRA*. (a) In her poverty she would not take care to arrange her hair. **1423.** Doubtless addressed by the poet to his patron, King Kāmboja; cf. also 1576. **1425.** (a) *ghārā*: read *dhārā*. (b) *visphārāyataśālīni* . . . *phenāmbhasi*: lit., ‘broadly-spreading foam-water.’ What the poet has in mind is not what an English speaker thinks of as foam but the bubbling, sparkling surface of water, in which images are fractured and multiplied. Hence the conclusion of the verse: the seven heads with which Śeṣa upholds the earth are reflected in the ‘flood of foam’ so that they appear multiplied to the onlooker. **1427.** (c) *prārohaśālī*: ‘possessing aerial limbs.’ The banyan sends down trunks from its branches which take root; hence it has many trunks, as Śeṣa has many heads. (d) *catvare*: the banyan is the typical crossroads tree. As regards the tortoise, its shell gives the appearance of crossroads wherever the reticulations meet. **1428.** (d) *rājyapāla*: doubtless in a double sense. **1429.** Punning verse: “‘May the parts in the hair of our women not be *asindūreṇa* (without the red paint, i.e., may our women not be widowed).’ It is with this thought that your enemies in battle abandon their swords from afar (*asim dūreṇa*).”

1430. Punning verse: “‘You take delight in seizing (her) hair [or, in capturing (the kingdom of) Kuntala]. Pulling off (her) girdle [or, putting to flight (the forces of) Conjeeveram], you quickly draw away her hands [or, undertake the defeat of Bengal].’ Oh Majesty, when the bard in praising you, who enjoy double meanings, has said this, your women, embarrassed, glance at each other; (but) your enemies are afraid.” **1431.** (a) *bhīme*: presumably the proper name as well as an epithet of the poet’s patron; cf. 1413. (b) *grhṇīta*: imperat. 2 pl. *cāmaraṇ vā diśō va*: all kings must become Bhīma’s flyswatters or must run away. (c) *rāvarṇa*: these syllables must be corrupt. One expects something like *nārācavidham*; or, if one will allow *muktaka* to mean ‘arrow’ (so given by lexx.) one could emend more gently to *muktakāparnaviddham*. **1432.** Riddle verse. Dividing the words as in the printed text: “You always do what is good for Bhavānī [= Pārvatī], for you stand on the Himālaya Mountain. Thus, you are Śaṃkara [Śiva], but you never have a Skanda [Śiva’s son].” The answer is given by dividing thus: *bhavān īhitakṛṇ nityaṇ tvaṇ hi mānī giri sthitaḥ / ataḥ śaṃkara evāsi sad-āskandaḥ paraṇ na te* || “You always do what you have undertaken, for you are proud and stick to your word. Thus, you are a destroyer, but you never overstep righteousness.” **1433.** A backhanded way of saying that despite the king’s modesty, the fame of his virtues has spread to the shore of the ocean. **1434.** Compare *Kum. Sam.* 5.20, where Pārvatī, practising *tapas*, sits amid four fires. (c) *vimuktāhāra*: ‘fasting’ or ‘without pearl necklaces.’ **1436.** Punning verse: “Your enemies have become just like you. Their bodies are ornamented with riches [or, ashes], their beauty has been marred (lit., ‘taken from them’) by the rouge of their mistresses [or, dividing *kāntāra-agenā*, their beauty has been marred (viz. by scratches) by a tree of the forest], and they levy taxes on the three Kāliṅgas [or, they hold their hands over their (naked) arse and pr——].” **1437.** (d) Lit., ‘will go to the condition of a pomegranate fruit exploded by ripeness.’ **1439.** Cf. 995.

1440. Punning verse: “Your swordblade bride, oh king, although but one, assumes two forms in battle: she is a whore to [or, a burster of] enemy elephants and a bawd for [or, a splitter of] soldiers.” **1441.** Cf. 1423. (d) Lit., ‘in the ear of the camp of your enemy’s wives.’ **1442.** For locks falling across the cheek as a sign of distress or mourning cf. *Megh.* II, 29. **1443.** Punning verse, which is spoiled in the text by the misreading *mā*. Read *sā*. “May the *śruti* (fame) of your enemies be like the *śruti* (grammatical rule) in regard to the suffix *kvip*. [The suffix *kvip* always disappears.] And may the fame of *aṅga* (Bengal) together with its allies be like the grammatical rule in regard to *aṅga* (a verbal root) in the aorist active. [In the aorist active the root takes *vṛddhi*, ‘increase.’]” **1444.** All men are made of earth, water, fire, wind, and air, but the elements of King Kāmbuja (cf. 1381) are above the ordinary. The suggestions furnished by the specifications of the elements are: first and second, that the king is generous; third, that he is beautiful; fourth, that he

is rich and fortunate; fifth, that he is kindly. (c) *lāni*: a wrong conjecture; read *tāni*. 1445. Punning verse. Perhaps: “By means of your face (*mukh-ena*), oh prince of heroes, enemies become friendly [or, enemies do not face you (*mukhe na*)], being deprived of their weapons by the magnificent strength of your arm.” 1446. (c) *kvaṇan*: the verb is regularly used both for trumpeting and for buzzing. *paryāṇana*: the word is not found in *P.W.* From context it should mean something like ‘a round of music’ and from form it should be derived from *aniti*. (d) The implication is that the king has accomplished everything other than the aforesaid comical impossibilities. 1447. For a similar hyperbole cf. 1565. (a) *ṭaṅkavihati*: ‘chisel-blows.’ 1448. Punning verse. “‘This (king) is known to everyone as generous.’ ‘What does he give?’ ‘Everything that is bad (*ahita*) for the world [or, all gifts (*āhita*) to the world].’ ‘But that is poor fare!’ ‘No; from the time that this (king) became prosperous a recipient of gifts has wished that if the wishing-jewel would give it would give as much.’” AṆGOKA. 1449. All the omens are favorable. For the water-jar cf. 269, note. In general, of course, crows and jackals are omens of disaster, but the particulars here given reverse the effect. For the jackal on the left I have heard the verse, but do not know its source: *mṛgā ye vāmagā dṛṣṭā sarve saṃpadbalapradāḥ*.

1450. Meter: Rucirā. In India a king’s eyes are traditionally red. The verse softens them to pink to produce the conceit that Lakṣmī mistakes their glance for a lotus. The implication is that Lakṣmī (wealth and fortune) attends all on whom the king looks graciously. 1452. (b) *bibhrat*: one may interpret in either of two ways: as stem-form in cp. with what follows, or as masc. agreeing with *adharoṣṭaḥ*. The first is more natural, since it is literally the enemy who bears a forehead, not his lip. But the second might help out the conceit. Just as the lip bears (stands below) a furrowed forehead, so does the scimitar bear someone’s split head. 1453. (cd) Lit., ‘because of her crying child your foeman’s wife weeps long.’ But a contrast is intended between the weeping of the child who is ignorant of what has happened and the long weeping of the mother, who knows. 1454. Punning verse: “Is one more blessed in finding wells or in finding men like you, both of whom though constantly and much enjoyed by the thirsty [or, the desirous] remain clear [or, gracious], where the buckets [or, men of virtue] are filled the moment they enter, since ever new reward is necessarily obtained by those who bend over before them?” AMARADATTA. (d) *sukṛtaghaṭitās*: lit., ‘brought to one by one’s good deeds in a former birth.’ 1455. Piety (*dharma*) is pictured in mythology as a cow who loses one foot with the passing of each age; cf. *Manu* 1.81–82. 1456. Puns on the names of Mahābhārata heroes: “You are the foundation of piety [or, sprung from the god Dharma, i.e., Yuddhiṣṭhira]. In this world you are terrible [or, you are Bhīma] in the forefront of battle. You are bright with fame [or, you are Arjuna]. No one is your likeness in family [or, you are Nakula]. But if any one is your equal, he is surely a god [or, he is Sahadeva].

On the other hand, no enemy is difficult for you to govern [or, no enemy of yours is a Duḥśāsana].” HALĀYUDHA. 1457. (cd) The Sanskrit is paratactic: “The burning line of enemies is the moth. Your lamp of valor burns.” 1458. (b) *syandate*: read *spandate*. 1459. (cd) I.e., all women cast sidelong glances of love at the handsome king.

1460. Punning verse: “You are not unhappy [or, you are the king of rivers (*nadī-inas*)] with all your charms of merit, wealth and women [or, with the sparkling of the best jewels born of your merit]. Your harim is resplendent with the full majesty of the sun (*ahimakara*) [or, your pure interior is resplendent with the full majesty of snakes and crocodiles (*ahi-makara*)]. You never are angry [or, the sea-monster is in your depth (*nakro 'dhas te*)]. You possess conquered gods at your feet [or, you possess the sleeping god Ajita (*Viṣṇu*)]. Although you are identical with the ocean, oh master, you are not at all an ocean [or, you are never sealed up, stingy (*sa-mudro*)] to your subjects.” 1461. (a) *kandarodarabhūvi*: so also in 1466a, not a cave but a natural depression within the mountains, a gorge or hollow. 1462 (d) *vyatikara*: ‘workings, actions.’ 1463. Punning verse: “Look you, Gobhāṭa, what can we do? Such is the way of our fate. Our *guṇa* (virtue) leads only to the production of *doṣa* (vice), just as the *guṇa* (full grade) of the root *duṣ* produces (the word) *doṣa*.” 1464. (b) *etasya*: i.e., *udarasya*. (d) *prekṣyante*: emend to *prekṣante*. 1466. In var. lect. for BIS. 3718 read BIS. 3780. (ab) The wandering ascetic finds food, drink, and clothing without demeaning himself. *giriguru*: the father of mountains, the Himālaya, where an ascetic would naturally wander. Jīvānanda, followed by Böhtlingk, errs in taking *guru* with *grāva*, ‘great rocks.’ (d) *yad dhāra-*: read *yad dvāra-*. 1467. (c) *kaṇa*: ‘drop (of wealth).’ The reading, though possible, is found in none of the mss. of *Bh.* nor in *Śān.*, which have *mada* instead. I prefer to read *mada*. 1468. (c) *nāsmīnnaparam*: This strange reading is borne out by *Bh.* and one suspects that the more grammatical variants such as *khedo hy asmin na param* (cf. BIS.) and *khedo nāsmīn paramam* (BIS., *Śān.*) are corrections rather than the original. Since *aparam* is unknown as an adverb, I suggest that the original reading disregarded *saṃdhi* and was *ataḥ khedo asmin na param*: ‘therefore [there should be] no resentment at this, but (only pity).’

1472. Punning verse in which each sentence refers either to Rāma or to a disappointed suppliant. “I have wandered astray in Janasthāna, my mind blinded by the mirage of the golden deer [or, I have wandered astray in the cities of men, my mind blinded by the thirst of seeking gold]. I have lamented tearfully in all directions, calling out, “Vaidehi (*Sītā*)” [or . . . calling out, “Give to me, forsooth” (*vai dehi*)]. I have joined (my arrow to, i.e., have shot off) the successive heads of the lord of Lankā [or, I have made great effort (*kṛtā alaṃ ghaṭanā*) in counting the successive expressions of a bad master (*kābhartur*)]. I have become Rāma but I have not obtained the mother of Kuśa and Lava (i.e., *Sītā*) [or, but I have not obtained a state of

happy wealth].” ABHINANDA? [HANUMANNĀṬAKA.] (c) One might also divide *kā bhartur . . . ghaṭanā*. 1475. For Bali and Viṣṇu see Intr. 6, par. 17. Gifts should be made at the right time and place and to the right person, *BhG*. 17.20. In the present case all factors were perfect. (b) *vājimakha*: the horse sacrifice, holiest of Vedic rites. 1476. (c) Emend to *guṇavadbhyaḥ*. 1477. (b) *gaccha . . .* : lit., “Go, Dignity, to where the proud stand.” The reading is a great improvement over that of *Śp.*, *Sbh.* 1478. (c) *kaṭakam aṭato*: probably, ‘wandering in circles’; possibly, ‘wandering from one royal camp to another,’ but one would then expect the plural. 1479. (c) *bhramarahite*: ‘for the sake of bees.’

1480. (a) Lit., ‘possessing voices stuttering with intoxication [or, with insanity] and wild-eyed with drunkenness [or, with pride].’ 1482. (b) *manaḥ* should be joined to what follows. 1483. Punning verse: “This is the house of Śiva [or, of a rich man], for here poison, the bull and ashes are held in honor. If one is not [as deadly as] poison, [as stupid as] a bull, or [as useless as] ashes no account is taken of him here.” 1484. In *a* emend *viṣasa* to *viṣama*. Punning verse: “From one who destroys your hopes [or, from one who destroyed Kāma], whose vision is faulty [or, who has an uneven number of eyes], who is puffed up by wealth [or, who is smeared with ashes] and who delights in the company of snakes, who would not starve like Bhr̥gin? Hope not for fruit from a rich man [or, from Śiva] who is without virtue [or, who is beyond the strands of matter].” For Śiva’s skeleton attendant Bhr̥gin, see Intr. 5, par. 11. 1485. Punning verse: “If men will endure being crushed by a bolt and held under foot, all because of their love of virtue [or, being ground by a diamond and held between two feet in the wish to be strung], then they must be jewels.” [VĀCASPATI.] Indian jewelers hold the jewel or bead with their toes while drilling the hole for the string. 1486. Punning verse: “How should men of virtue [or, objects on a string] ever rise to a height if they visit the wrong place [i.e., how can they prosper if they seek help from a miser or a villain]? Has any one ever seen a yoyo bounce up from the mud?” For yoyos (*kanduka*) see 517, note. 1487. (cd) Lit., ‘from much erasure even a line of hope does not show up in the wax.’ *masṛṇa* as a m. or n. noun is unknown to *P.W.*; from context it must mean ‘wax.’

1491. Punning verse: “Now that Vikramāditya is gone only his fame is left in the world as in a lake, for good taste (*rasavattā*) has ceased [or, the lake’s possession of cranes (*sārasa*) has ceased], new poets (*navam kāyatīti navakā*) come to the fore [or, no herons appear]; and who does not go to grief? (*carati no (a)kaṃ kaḥ*) [or, no great heron is moving].” SUBANDHU. The verse permits of several other interpretations as well: one may interpret *navakā* simply as *nouveaux arrivés* with suffix *ka* as diminutive or perjorative; *carati no kaṃ kaḥ* could mean ‘who does not do what to whom?’ i.e., it is now dog eat dog. 1492. (a) The genitive with *tanoti* is strange. 1493. To

the reff. should be added *Pañcatantra* ed. Kosegarten 2.86 (*caret apud Pūrṇ.*) and BIS. 2310. Compare 1040, 1508 and for the moral 1343, 1351. 1494. Cf. 1602. 1495. Punning verse: “Oh earth (*vasumati*), those who sink down on a rich (*vasumati*) relative in hope of a drop of money you hold (as lightly, i.e., to be as worthless) as straws. Say of whom do you reckon there is any weight [or, worth]?” 1496. (a) For *kapālebhya* read *kapālair yo*. For Śiva’s skulls cf. Intr. 4, par. 6. (c) *-kirah*: genitive of *kir* + *kvip*, cf. 959a, note. 1498. (a) The ms. reading *-kliṣṭe ’rthaśasye* makes no sense in the context. Emend to *kliṣṭe ’rthiśasye* (so *S*₁). The other *S* readings are *S*₂ *kliṣṭorthi*, *S*₃ *kliṣṭārthi*. (b) Punning line: “I have been no hurricane upon the tribe of mountains which have grown wings [or, which are my arisen enemies].” For winged mountains see Intr. 36, par. 3. 1499. (b) Add to var. lect. *S*_{1,2} *vyasaninam*.

1500. (a) *śrīcandra*: tenth-century king of eastern Bengal; cf. 1384 and Text Volume, Intr., s.v. Abhinanda. (d) Lit., “Where is a source from which honor (may flow) and where is there an intensity of splendor of your merits?” 1501. Punning verse: “The source of nectar (viz. the moon) is wasting; Gaṇeśa has but one tusk; even the blessed river goddess of the gods (viz. the Ganges) has stumbled. Where have you ever seen the nourishing [or, a coil] of the virtuous [or, of necklaces] who attend upon a rich man [or, which belong to Śiva] other than in the case of a liar [or, his snake]? Why, oh heart, be distressed here to no avail?” (a) For the single tusk of Gaṇeśa see Intr. 5, par. 9. (b) The Ganges missed her step when she fell from heaven. 1503. (b) *janībhūtam*: ‘have become like ordinary persons, i.e., strangers,’ cf. 697b, note. (d) I have supplied ‘poor fool’ simply from context. 1505. (c) *kva . . . janma bhavati*: lit., ‘and where your birth (in it),’ i.e., you should have been saved for birth in the *kr̥tayuga*. 1506. (b) *svagata*:- lit., ‘who has no two minds concerning the power (of intelligence) which belongs to him.’ 1507. (b) *nistuṣa*: ‘unmixed with chaff, unalloyed.’ 1508. An *anyāpadeśa*; see Section 33, especially 1040, also 1493 and note. (a) Add *S*₁ *jvālaṇaṭilā*. 1509. Another *anyāpadeśa*. (d) Add *S*₂ *priyo ’pi*.

1510. Another *anyāpadeśa*. Wealth may be dangerous but poverty is unbearable. 1511. (a) The reading *moha* has support outside our mss. in the *Kāvyaśaṃgraha* ed. of Śān. (*-m īha*). (b) *svasthāḥ*: ‘unruffled, unconcerned.’ 1513. Punning verse: “The lotus turns her face from the stalk although it has accompanied her from birth. This is ever the way of those who possess wealth [or, Lakṣmī] toward those who are full of virtues [or, threads].” SAROKA. The lotus is the seat of Lakṣmī. Its stalk, or rather root which hangs down in the water, is fibrous (*guṇapūrṇa*). 1514. There is a macabre delicacy to this verse, which describes the burning of a beautiful woman’s body. The metaphors of *cd* have been met with in Section 16. Plantains: thighs; lotuses: feet; tendrils: arms; fronds: hands; jars: breasts; moon: face; cloud: hair. The remark which accompanies the verse on the cover folio of

N says simply, “When such a woman is given the sacrament (of burning), *nirveda*.” 1515. (c) *dugdhasyatā*: inst. sg. pres. ptc. of *dughda* + *asuk* + *kyac*, formed on the analogy of *kṣīrasyati*, *Pāṇ.* 7.1.51. 1517. Punning verse: “There is softness where there is no meaning [or, wealth] and hardness where there is much. Meaning [or, wealth] and softness never dwell together in a verse or in the world.”

1520. Punning verse: “A woman’s fallen breasts make no expiation [or, generally do not charm the heart]; that is why men are chary of touching them.” To explain: a sinner would be untouchable until he performed expiation. 1522. (d) *śaralam*: read *saralam*. 1525. Punning verse: “That which was born with one [or, which has given birth only once], is well-oiled [or, well-loved], and is borne with honor on the head [or, is honored with (a bow of) the head],—even one’s hair, turns color [or, ceases to be loved] with old age; how much more a woman.” 1527. Punning verse: “A woman’s breasts are honored like the rich when they are hard and close-set [or, not separated (from friends)], and are scorned like the poor when they are separated [or, alone] and bowed down.” NIRDAYA. 1528. (a) *-bhujah* and *-dhāmnaś* modify *citāyāḥ*. (b) *ākṛṣṭamūrter* modifies *śavasya*. (d) *antaḥ-pluṣyamāṇaḥ*: a similar fancy occurs in 1539 (*pluṣyadvadanakuharas*) and *Smk.* 94.7 (*dandahyamānodaraḥ*). 1529. Construction: The ablatives are in double construction (*kākāḥṣigolakanyāyena*) with *sudūram* and with *pibanti*; the instrumentals are construed primarily with *vīkṣitebhyas* but also with *pibanti*. (d) *vasā*: the fatty juice of meat, which, when congealed, becomes lard; distinguished from *medas*, the fat that lies over the flesh; cf. Bimala-charan Deb, *ABORI.* 26 (1945) 202–205. *śavavapurmaṇḍalebhyah*: cf. *citācakram* in 907a.

1530. (b) All other versions have *aṃsa* for *aṅga* and *ugra* for *agra*; *ugra*, I think, must be the original reading. *asthisamṣtha*: the meat between the bones, i.e., in the joints. (d) *sthapuṭa*: the commentators say that *sthapuṭa* here means ‘raised and depressed places,’ but from the context of its occurrences (*P.W.* and 254d, 322c above) it seems rather to mean ‘wrinkle, hollow, pit.’ I take it to refer here to the eyesockets and marrow cavities. 1531. (b) *viṣaṃkaṭair*: read *viṣaṃkaṭair*. 1532. (a) The hands, being women’s, would be painted with lac. 1533. (a) ‘half dropped because of their irregular panting.’ The sense fits the mood of horror better than the traditional interpretation based on the reading *grāsa* for *śvāsa*. (b) *ādardaram*: this, as well as the other reading found in mss. of the play, *āghargharam*, has not been recorded as occurring elsewhere. The commentators take both words as onomatopoeic. (d) cf. 103d. 1534. The verse lacks a predicate, this being furnished by the preceding prose passage of the play: *tathā khalv iyaṃ purata eva*. (a) cf. 1567, 1577. (b) *bhṛtiprāgbhāra*: possibly ‘[because of] the weight of their burden of.’ But *bhṛti* has not been recorded elsewhere in this sense. I prefer the vulgate *bhṛta*. (c) *karkara*, m.: ‘bone,’ noted only from lex. by

P.W. 1535. (b) Lit., ‘possessing horrible interiors filled with bare sinews.’
1536. (c) The reference is to fire-breathing jackals; see Intr. 44, par. 1. *chimiti*: perhaps one should emend to *chamiti*; at any rate the sense is that of the latter (see 116, note), onomatopoeic of an object falling into a liquid.
(d) There should be no break in type between *vasā* and *vāsa*. Take *vāsa* in instrumental sense as ‘scent.’ *ajasrasrutabahulavasā*: lit., ‘much and constantly inflowing fat (juices of the flesh, cf. 1529, note).’
1537. (b) Syntax demands that one emend *pucchāgra-* to *pucchāgraiḥ*.
1539. The readings *prabala* (b) and *valat* (c) are an improvement on the *pralaya* and *lalat* of the printed edition.

1540. (c) The *ulkānanas* could be either ghouls (as in 1531) or jackals (as in 1529, 1536) but probably the latter.
1541. A picture of Śiva’s wild dance.
(b) The reference is to Śiva’s matted locks (*jaṭā*) which fly out and up as he dances. Emend *sallari* to *śallaki*, ‘porcupine’; for short final vowel cf. *P.W.*
1542. The flavors of *vīrya* and *śṛṅgāra* combined. Painting one’s beloved is a symptom of *vipralambha-śṛṅgāra*; cf. 753. For *patravalli* (the same term 681) cf. 389, note. **(a)** *dāśarathī*: dual masc. acc. *suvela*: the mountain of Laṅkā on which Rāvaṇa’s capital was situated. **(d)** *valana*: ‘curving (transitive), causing to bend,’ unrecorded (cf. Schmidt for *vallanā* in intransitive sense) but readily understandable. The word is more precise and therefore more characteristic of Murāri than the *racanā* of the printed texts of *Anr.*
1543. Constr. ‘How is Daśagrīva (to be) described, of which hero, possessing heads which had been cut off and regrown, the mouths argued . . .’ **(c)** *daiṇya*: here not in the sense of humility but rather shame or fear (Jīvānanda: *kātaryam*). A hero’s job is to give, not beg; cf. *MBh.* 12.8.6–7; 12.60.13 ff.; 1.87.12; 1.87.17.
1544. Rāvaṇa speaks to Rāma. **1545.** Rāvaṇa speaks to Jaṭāyu; cf. 1560. **1546.** Rāvaṇa speaks. **(d)** *sa bhagavāṃs . . .*: lit., ‘the blessed Śiva himself is my evidence.’
1547. Words addressed by Rāvaṇa’s ambassador, Mālyavān, to Paraśu Rāma upon that hero’s refusing to deliver to Rāvaṇa the ax as a weapon with which to fight Rāma Dāśarathi. **1548.** With these words Rāvaṇa refuses to take the test at Sītā’s *svayamvara*. **(a)** *rudrādes tulanam*: the reference is to Rāvaṇa’s lifting up Kailāsa. **1549.** Rāvaṇa speaks to Paraśu Rāma. **(c)** *-dhāmā*: emend to *dhāro* (so *Bāl.*).

1550. (b) Add to var. lect. *S śiñjā*. **1551. (d)** If the verse is to be ascribed to Rājaśekhara we must read *devaḥ karoti* in place of *rāmaḥ karotu* and must translate ‘Rāvaṇa draws the string,’ for that is what Rājaśekhara certainly wrote and what he meant. In the play from which the verse is taken Rāvaṇa has just lifted the bow. Three verses later (our 1548) he lets it drop. Rāma comes to the test only later. The alteration of reading and meaning began with *Han.* and is typical of the way that collection adapts the work of others to its use. **1552. (c)** *ambunidher*: read with *RA.* *ambunidhir*. **(d)** *laṅghito*: lit., ‘overcame, outdid.’ The line hints at that other, physical fire which Hanumān set to Laṅkā. **1553.** From the description of Rāvaṇa’s final battle

with Rāma. (b) Read *adhikam adhikam*. 1554. (c) *jalpati sambhramol-baṇamukhe*: loc. abs., ‘speaking with his face thick with, that is, full of, terror.’ (d) Rāma is so sure he will not miss that he straightens out, i.e., prepares, just ten arrows for the ten heads. 1555. Possibly Bhīma is the speaker. Bhīma was the most famous of fighters with the club. For whirling about as a maneuver in club fighting see Hopkins, *Ruling Caste*, p. 282. (d) I.e., twisting it about my fingers. 1556. Bhīma has captured Duḥśāsana. 1557. (a) Lit., ‘stealing the luster of the tusk of a young elephant.’ (d) *jaṭājūta*: matted or flocked hair. Rāma in his forest exile was dressed as an ascetic. 1558. Other interpretations of *hari* and *balam* (*valam*) are possible; but *Śp.* places the verse in its section on lions. (d) *api*: one may take the particle as out of position, going with the verb rather than with the subject. 1559. (d) Lit., ‘gave fear to the lord of the gods (in heaven) and to the lord of serpents (in the lower world).’ Since the Ganges flows through both their dominions they were nervous about an expedition of such size on that river.

1560. Rāvaṇa speaks to Jaṭāyu; cf. 1545. For Mount Maināka see Intr. 36, par. 3. 1561. Paraśu Rāma addressing Skanda, the god of war. (c) *ādhāra* and *ādheya* are technical terms of Nyāya. The properties of the superstratum (*ādheyadharmāḥ*) do not depend on the substratum. The qualities of a pot do not change by the pot’s being placed on the ground, nor is the blueness of the blue color which inheres in the pot dependent on the pot (blueness is eternal; pots are not). The inference in the present instance, of course, is that what one learns does not depend on who one is. 1562. His ambassador proposes Rāvaṇa’s marriage to Sītā. 1563. Cf. 990. Constr. ‘By the women, possessing thigh-columns, etc., belonging to whose (viz. that king’s) troops, the water of rivers was plunged into, water possessing jungle fowl, etc.’ Rājaśekhara (*Kāvm.* p. 68) holds this verse up to ridicule. It has been manufactured by stealing the striking images from two older verses, both of which Rājaśekhara gives. One of them is very good poetry. Apparently Rāma is reminiscing with Sītā: *vindhyasyādreḥ parisaranadī narmadā subhru saiśā | yādobharttuḥ prathamagrhiṇīm yām viduḥ paścimasya | yasyām antaḥ sphuritaśapharatrāsahāsākulākṣī | svairam svairam katham api mayā tīram uttārītāsi ||* Despite Bhavabhūti’s reputation I agree with Rājaśekhara. The transfer of *trāsahāsa* from Sītā’s eyes to the thighs of female campfollowers is worthy of Mac Flecknoe. 1564. (b) Lit., ‘bore (the earth) whose great mountain-nails were shaken loose by the weight of the unbridled sportiveness of whose army.’ *Helā* could refer to the soldiers’ joy in either battle or triumph. 1565. Cf. 1447. (a) *udyoge*: the word has the sense it bears in ‘*Udyogaparvan*.’ (ab) The construction is loose: lit., ‘on the sky’s path, muddy with the flood of water . . . with the dust raised up by . . .’ (c) *kara*: ‘hand’ or ‘sunbeam.’ *āśvīya*: *āśvānām samūhaḥ*. 1566. (b) *yatra* = *yasmīn* in agreement with *deve*. (d) For the missing *akṣaras* I have supplied

(*prāṇ*)*oddhataḥ*, which furnishes good sense: lit., ‘the king of snakes, swollen up with breath that was tightly bound in by the jewel-nails pressed into (his head) by the weight, etc.’ For another verse in which Murāri plays with the notion of the pneumatic quality of the world-snake see 1411. 1567. (a) *guṇjatkunṇjakuṭīra*: cf. 1534, 1577. The rest of the line is lit. ‘spreading an ear-fever to hosts of elephants.’ (c) *Laṅkā* is said to have been situated on top of Mount Trikūṭa (here *trikakud*), otherwise known as Suvela, cf. 1542. 1568. (a) *nṛpaticandra*: ‘moon of kings,’ but probably the Pāla king Śricandra-deva is meant; see Text Volume, Intr., s.v. Abhinanda. (c) *śriyā*: Read *bhiyā* with ms. (d) Lit., ‘whose joys in battle-sport were destroyed, i.e., terminated.’ The enemy receiving the new mistress, Fear, would have ceased fighting. 1569. (c) *bhujoṣma* also means ‘the venom of snakes.’ *Kalāduḥśīla* if it means ‘wicked in the art of’ seems a rather unflattering expression. (d) One could also divide as *adbhuta-guṇādhārā*, ‘such reservoirs of astounding virtue’ were the earth-rulers of his line. Dhārā was the realm of King Muñja and King Bhoja.

1570. Rāhu has only head, no body. He swallows sun and moon during their eclipse. The moon trembles lest the upward-flying heads be new Rāhus; Rāhu prepares a ‘holiday of feasting’ in the supposition that they are new suns. 1571. (c) Emend to *sarvebhyo vasu karṣatā*. As the line is printed one can barely make sense of it: ‘and by him, raining wealth to the poor, Mount Rohaṇa (*sc.* the heap of his suppliants?) has been increased so that its thousand peaks are their heads shining with lines of jewels that have been imposed on them.’ This is not only far-fetched (and why *saṃprūḍha*?) but has nothing to do with the temple construction of *ab*. By taking the *K* reading and emending *varṣata* to *karṣata* one gets a perfectly clear sense, which is in harmony with *ab*. Rohaṇa is the gem-bearing mountain of Ceylon, an excellent metaphor for the towering steeple of a medieval Indian temple. 1572. Punning verse in which Śṛṅgāraśekhara, the father of the heroine of Subandhu’s romance, is favorably compared with Indra. “Yonder one (Indra) is protector of the gods [or, is a drinker of wine], but this (Śṛṅgāraśekhara) has his whole heart set on piety. A planet, viz. Brhaspati [the planet Jupiter], serves in his (Indra’s) court [or, Indra was caught in iniquity (viz. with Ahalyā)], but he (Śṛṅgāraśekhara) loves the path which pleases his elders [*n.b.* depending on the sense in which one takes it *guru* will go with the prior or the latter clause]. His (Indra’s) hand bears great affection for the thunderbolt [or, has a great liking for money in great quantity]. He (Śṛṅgāraśekhara) is a giver of all his wealth and overcomes the lord of gods as though that one were a straw.” [SUBANDHU.] 1573. Punning verse, describing Śṛṅgāraśekhara (see preceding verse): “He drew back the string [or, he drew the life] of his bow on the battlefield (and forthwith) the enemy lost their life. His arrows reached their goal in the enemy host [or, the enemy gained one hundred thousand arrows] (and thereby) he carried off their fame.

When he lost patience, the hastening enemies lost the fixity of their heads [or, the enemies, hastening because they thought he had lost the earth, lost the fixity of their heads]. Dissolution into the five elements (i.e., death) took place in the enemy army. (Our) king obtained no further battle [or, no other number].” [SUBANDHU.] 1574. Even the wishing-trees of paradise, which are supposed to give gifts immediately, required fertilizing by the charity of the king. But possibly the verse is to be taken allegorically of the king’s gifts to such immortals as poets and brahmins, gifts, made for the early products of their art or science, which enabled the source to put forth perfect fruit later. I am indebted to Kosambi for the latter suggestion. (c) *prauḍhaphalopamardavinamat*: ‘bending down with the supplanting [of the green fruit] by ripe fruit.’ 1575. (ab) Constr. ‘which king bears arms which by the trick of bowstring-scars (seem) sullied by the reproach . . .’ (d) *lambhā*: hedge, enclosure, q. by P.W. from one lex. 1576. The victory of Vasukalpa’s patron over the king of Orissa (cf. also 1423) is likened to a royal marriage in which that patron is wedded to the widowed Lakṣmī (royal fortune) of Orissa’s defeated king. (b) *kumbhamauktika*: for the notion that pearls grow in the heads of elephants see 864, note. *lājāñjalau*: handfuls of *lāja* (parched grain) were scattered at weddings and at royal consecrations. (c) *Darbha* grass, which forms the marriage bracelet, is dark and hence is here likened to the flashing of a sword blade; cf. 921, note. For *yuddhotsavai* read *yuddhotsave*. 1577. (ab) Crows and owls are traditional enemies. When the wind blows through the bamboo stalks it sounds like the hooting of owls, by which the crows are frightened and become silent. For the wording of a compare 1534, 1567. (b) *krauñcāvato*: the reading of the printed text of *Ut.*, *krauñcābhido*, is superficially easier since every one has heard of the Krauñca mountain. Our ms. reading, on the other hand, and it is supported by mss. of *Ut.*, will be found preferable when one considers that Krauñca is part of the Himālaya whereas the mountain referred to in this verse must be at the headwaters of the Godāvarī (see *Ut.* 2.30). The *Harivaṃśa* knows of a Krauñcavān mountain (see P.W.), which may be the same as ours. *krauñcāvato* ‘*yaṃ giriḥ*’ lit., “this mountain belongs to Krauñcāvān.” The personifying of mountains is not unusual. (c) Peacocks are traditional enemies of snakes; hence the snakes are frightened by the peacocks’ cry. (d) *rohaṇa*: emend to *rohiṇa*. Commentators are of two minds whether *rohiṇa* designates the banyan tree (so Tripurāri and Haridāsa on *Māl.* 9.31.1 and all commentators on *DKC.* 73.7) or the sandalwood tree (so Tripurāri on *Māl.* 5.15 and Vīrarāghava on our present verse). Since snakes are generally associated with sandalwood trees (see 801, 1078) I have chosen the latter meaning. 1578. (ab) The lunar beams melt the moonstones; cf. 310, note. *prasphurat* should be joined by a hyphen to *sarvāṅgīna*. *jhātkurvate*: onomatopoeic. P.W., Nachträge, quotes *jhātkārīn* in the sense of whistling of

the wind; cf. 236 where it is used of the rustling of a bird's feathers; here, as in 1589b, 'makes a rushing or roaring sound.' (c) *nameru*: *Elaeocarpus ganitrus* Roxb., the tree from which come the *rudrākṣa* nuts used for rosaries. It is a mountain tree, growing in the Himālaya, cf. *Kum. Sam.* 1.55. (d) The line is sadly corrupt. One may emend to *śyāmā meghagabhīragadgadagiraḥ krandanti koyāṣṭayāḥ*. This then furnishes a cause for the wakefulness of the peacocks (cf. 84, note). However, the description, either as emended or as printed, does not fit either of the species of birds known as *koyāṣṭi*, viz. the lapwing or the Bengal paddy-bird. Both are wading birds and so do not belong on a mountain. The lapwing has a noticeably high-pitched cry (whence the English and German names, peewit and Kiebitz) which could never be mistaken for thunder; and neither bird is black. One must therefore suppose either that 'black *koyāṣṭi*' refers to some unidentified mountain bird or that the reading *koyāṣṭi* is corrupt. 1579. (a) *ādhatte . . . mudam*: probably, 'furnishes joy (to the beholder).' Also possible would be 'receives joy (with, i.e., in, its limbs).' But it seems inappropriate for the mountain to have received joy from the gouging of its sides. *aṅkura*: the projecting portion of the armlet, whether clasp or fittings (*Beschlag*) or projecting metal tendril. Reference to any volume on Indian sculpture will furnish numerous examples, e.g., Kramrisch, plates 52, 54, 99. (bc) The reading of our mss. are much inferior here to those of *Anr.* For *ratnair* read *-r aṅgair*, 'with its limbs (wrinkled etc.).' For *kṣīnorumūlo* read *prakṣīnamūlo*. The word *ūrumūla* can mean only the top of the thigh, i.e., the groin (cf. *Kām. Sūt.* 2.9.6 and Sridhara on *Bhāg. Pur.* 2.5.30), which makes no sense here.

1580. (cd) Lit., 'By only this, by the wicked one . . . the world has been made distracted by practical considerations of rich and poor.' 1581. (c) Mt. Kailāsa is so high that the sun comes close to it. The sun, of course, wakes lotuses, the moon puts them to sleep. 1582. Cf. 1579. (b) For cheek ornament (*patrāṅkura*) in the shape of a crocodile (Love's emblem) see 389, note. (c) *sphaṭika*:- lit., 'In the beauty of its crystal totality.' The poet is obviously thinking of a reflected image. Jivānanda, as usual, interprets correctly; Rucipati errs. 1583. (c) *jalagr̥havitardikā*: the raised dais of a water-chamber, cf. 214, note. Fountains would play upon the walls of the chamber, causing the interior to be refrigerated. It may be that Rāvaṇa's encircling arms are here thought of as the spigots of the fountains. 1584. (b) *kandalīta*: 'put forth, emitted,' here of a liquid rather than in the original sense of a bud or sprout. For the liquefaction of moonstones see 310, note. (c) Gaurī waters the trees of her forest-dwelling like another Śakuntalā. (cd) *dhātreyakabhṛātṛ*: Skanda as the son of Śiva is brother to the trees that spring from the water emitted through the agency of Śiva's moon and as the son of Gaurī is their nurse's son. 1585. Rāma describes Mt. Prasravaṇa to Sītā. (ab) Lit., 'this mountain, of which the darkness of the caves is frequented by

owls frightened by the hubbub of ravens flocking together because of the brightness of the rays of jewels at night. (c) Read *patrāṇi te*. (d) *kautukāt*: ‘for amusement,’ quoted in this sense (*narmaṇaḥ*) by *P.W.* only from *lexx.*; cf. use of *kutūhalīnyo* in 944c. 1586. According to the Southern recension of the *Rāmāyaṇa* (4.28.1) Rāma passed the first monsoon of his absence from Sītā on Mt. Mālyavān (the Northwest recension, 4.20, has him pass this season on Mt. Prasravaṇa). Compare also *Ragh.* 13.26. With the first two lines compare 131ab. (a) *viruḥjam*: acc. of *viruḥ*, ‘sharp pain.’ (d) *un-manayanti*: cf. *P.W.*, Nachträge. 1587. (a) *mṛṣṭaiḥ*: emend to *bhraṣṭaiḥ* (cf. 1149c) or read with *S*, *Smk.*, *Skb.*, *śiṣṭaiḥ*. (b) *bhīṣayante* ‘grakuñjaiḥ’: ‘frighten one with their upper thickets.’ Both the expression and the construction (one does not want another instrumental) are awkward. Read *sarvato bhīṣayante* with *S*, *Smk.*, *Skb.* 1589. (b) *jhātṛkṛtaiḥ*: cf. 1578b, note.

1590. The reference to Janasthāna is found in the prose passage which precedes this verse in the play. (b) *duragā*: This makes no sense; read with *Ut. bhujagā*. (c) *vivareṣu* is tautological, ‘in the openings within the fissures.’ *Ut.* (printed text) reads *virala-svalpāmbhaso*, ‘with little water in few places.’ Belvalkar’s mss. apparently read *vilasat-svalpāmbhaso*. 1591. (b) Lit., ‘achieves increase, magnified by reverberation.’ (c) *śallakīnām*: cf. 1124a, note. 1592. (c) *jambū*: for the rose-apple and its association with the Vin-dhyas see 157a, note. 1593. (c) For *vyāvallad* read *vyāvalgad*. (cd) Lit., ‘possessing pitch pines sticky with exudations of streams of pitch flowing from holes (made by) fresh tusk strokes of excellent opposing elephants in a galloping troop.’ 1594. (b) *śrutam upaśama-*: cf. 1629d. (c) In the Bhartṛhari mss. the line reads: *mano mandaspandaṃ bahir ati- [or api] cirasīyāpi vimṛśan*, where one will take *mandaspandaṃ* to mean ‘(is) slow to show desire (for external objects).’ Our reading, which makes for a neater structure of the verse, forces one to take *mandaspandaṃ* more literally. 1597. (a) Lit., ‘by the sharp arrows, namely the insults (humiliations) of wicked people.’ 1599. (b) *kālindī*: for its color cf. 931, note.

1600. (c) For [*pūrvam*] read [*pūrṇam*]; another possibility would be *vetram*. As printed, the line would mean, “Out upon youth which precedes the stage of life which is broken from running after various pleasures.” It seems to me that youth itself should be broken. 1601. (a) *pranayinīm*: cf. 177b, note. 1602. Cf. 1494. 1603. (a) Lit., “In one place (one finds) a lyre-party, in one place poets’ speech strewn with nectar.” 1604. (a) *viveka*: the term *vivekajñāna* is used, especially in Vedānta, to refer to that knowledge which can distinguish the self (soul) from what is not the self. From such knowledge of the self one gains discrimination in all other matters, as here between what is useful and what is useless (wealth). 1607. (b) For *tāvad* read with all other quotations of the verse *yāvad*. (d) *kva . . . kva*: as regularly, to indicate a lack of connection or compatibility between terms. 1609. (b) All other versions read *niṣpandīkṛtaśāntayo* ‘pi. Our reading *niṣkandīkṛta*,

though an unusual word (cf. 1466a), makes rather better sense. The compound ending in *śānti* can be taken adverbially.

1611. (a) *timirasamṣkāra*: ‘the effect of *timira*.’ *Timira* is the disease of the eyes which causes a man to see double, etc. (b) Lit., “I saw the whole world as consisting in a woman.” (d) I.e., the woman is the same as anything else. There is no difference between a clod and gold. 1612. (b) *kā niḥspṛhānām asi*: lit., “Who are you to those without desire?” (c) *palāśa*: also called *kiṃśuka*, *Butea frondosa* or flame of the forest. It has very large leaves. Leaf cups are made by stitching the leaves together with fine twigs. 1616. (b) *-āvabandha*: emend to *-ānubandha* (so *Śān.*): lit., ‘I would make a maintenance of my continuity of breath (life).’ 1617. (d) *tyaktvā*: emend to *tyaktā*, ‘being abandoned on one’s own account, they furnish . . . peace.’ The irregular use of *svayam* to refer to something other than the grammatical subject of the sentence has led to our ms. reading (also found in some *Bh.* mss.); but that reading compounds the error, for one cannot then construe the continuative (*ktvā*) with *vidadhātī*. 1618. An allegorical epigram; see Section 33. The trees are destroyed for all their good works but their destruction leads to the good of others, for which and for the example of their foster children, the clouds, they are thankful. The verse is well placed in the present section, for if men in like case would think thus, they might find peace. (c) *dhūmasamūhabaddhavapuṣaḥ*: ‘whose bodies are composed of masses of smoke.’ Clouds were supposed to be composed of smoke, fire, water, and wind; cf. *Megh.* 5. (d) *nirvyājam*: cf. 1203b, note. 1619. (c) *khaṭvāṅga*: cf. 249d, note.

1620. (c) *smarasamara*:- lit., ‘flame of fever from the workings of Love’s war-arrow.’ *Samara* is an improvement over the *śabara* of *Bh.* 1621. An example of the figure *yathāsamākhya* or parallel series. 1622. (b) *-chedaiḥ patadbhir*: lit., ‘by the falling sections of its banks which are days and nights.’ 1623. Punning verse: “‘I’ve got me a wife, I’ve got me a son, / I’ve got me wealth and a crowd of friends.’ / As a man is crying this me-me-me / death ties up the goat and takes him away.” / *Me-me*: imitation of the bleating of a goat. 1624. In reff., for *Śān.* 1.98 read *Śān.* ed. Schönfeld 1.96. (d) *parama*:- lit., ‘for the accumulation of highest satisfaction.’ 1628. (c) *saśaṅkitam īkṣate*: our version agrees with *Śān.* On the other hand, *Bh.* has *vilokya na śaṅkate*, which furnishes a different and weaker point to the verse. In the *Bh.* version the dog is merely shameless; in ours he fears being robbed, for he cannot imagine that any one’s taste should differ from his own. 1629. (a) *svarasavalitā*: lit., ‘(where compassion) is not entwined in its very essence.’ (d) *śrutam . . . upaśama*: cf. 1594b.

1630. (cd) Lit., ‘when fearless old deer will obtain the pleasure of scratching their horns (against me).’ The middle voice of *saṃprāp* is unparalleled and the absence of reference to where the deer are to scratch their horns is awkward. A better reading for grammar and sense, though it has less mss. support, is *kaṇḍūyante jaraṭhahariṇāḥ svāṅgam aṅge madīye* (*Bh.* with

Rāmacandra's Com. 3.98). 1633. (b) *bhuvah*: This use of the plural, or perhaps the singular of an a-stem, is unrecorded in *P.W.* and is suspect. Other quotations of the verse substitute *mahī* or *ca bhūh*. 1634. (a) *śoṇita*: the body was supposed to be generated by the combination of semen and menstrual blood. 1636. (c) *-opakārānno*: read *-opakārām no*. 1637. (d) Lit., "Now, having entered the power of fate's command, he is bound by new karma." 1638. (c) *sthasita*: emend to *sthaḡita*. The cp. is lit. 'rivaling the path of the stars half of which is covered by autumn clouds.' Autumn clouds are always white; thus, the parallelism of white-black, Śiva-Viṣṇu is kept. 1639. (a) *yad baddhordhvajaṭam yad asthimukutaṃ*: the first of these epithets could apply quite properly to Śiva, but the second cannot possibly apply to Viṣṇu. I see nothing for it but to throw out the reading in favor of *S*: *yad baddhārdhajaṭam yad ardhāmukutaṃ*.

1640. (b) For ornamental painting on the cheeks see 389, note. **(d) vepathur:** for the trembling of passion which prevents a lover's hand from its artistic endeavor cf. 753. One is free to imagine whether the trembling hand is that of another lover than the *kānta* of *b* or of the same. In the first case the speaker, motivated perhaps by envy, would be merely throwing a chill on her friend's happiness. In the second case the speaker's words would be infuriating. The parallels from this type of literature (e.g., 574) rather favor the former choice. **1641. (d)** cf. *S* 2.17.4d. **1642. (a)** *kālena bahunā:* to be taken directly with *samāyāte*. *katham api:* 'somehow or other' half the night passed. **(c)** The speaker, wife or mistress, was delighted to have her lover back, but it would have been no more than natural to put on at least a show of anger at his long neglect. **1643.** An *anyāpadeśa*, which may be taken to refer either to a miser or to a *māninī* depending on how one takes the puns. "Oh waterlily who have no idea of what is appropriate, who does not laugh at your actions? For you seal up your *koṣa* (calyx, or moneybag, or vulva) when *mitra* (the sun, or your friend) who is *anurāgin* (red-colored, or desirous, or passionate) stretches forth his rays [or, his hand]?" **1644.** Punning verse: "Your majesty, for the present our dwellings are the same: possessing great vessels of gold [or, the receptacle of piteous cries of children (*pr̥thuka*)], possessing a retinue all of whom are well ornamented [or, possessing a retinue all of whom are sitting on the bare earth], and crowded with brilliant elephants [or, and crowded with the dust of mice (*bila-satka*, those who sit in holes)]." A *vyājastuti* (trick praise). The commentators remark that the word *samprati*, 'for the present,' indicates that the poet hopes for a gift, after which his house will no longer be the same. The commentators also furnish alternative (and improbable) ways of taking *vilasatkareṇu:* 'dust which is (*satka* = *santaḥ*) in holes' or 'water (*kam*) and dust which are (*sat*) in holes.' **1646. (ab)** Christian Lassen's emendation of this line now appears in most of the printed versions: *rājani viduṣāṃ madhye varasuratānām samāgame strīṇām*. The emendation makes clear sense, whereas our reading with its repetition of *vara*

is difficult. But ours must be the true reading, since it appears also in the *Hit.* mss. Finally, against the emendation one may remark that it is not characteristic of Sanskrit-speaking lovers to lose their tongues before a woman simply because she is desirable. 1647. An allegorical epigram. (a) *kiṃśuke*: its flowers are wonderfully showy but have no honey and its fruit is inedible; cf. *Srb.* 227.182, and Ānandagiri on *BhG.* 2.42: *kiṃśuko hi puṣpaśālī śobhamāno 'nubhūyate, na puruṣabhogyaphalabhāgī lakṣyate.* 1649. Kṣemendra (*Kkk.*) ascribes the verse to Vidyānanda.

1651. The verse is an answer, like a capping verse, to the verse preceding. 1652. (c) *kālimakarīm*: 'making black,' (d) Lit., 'not having obtained a lucky birth at the same time with him, it was grieved by the hearts (of them).' 1653. An *apahnuti*. For explanation of the type cf. Intr. 24, par. 5. In var. lect., for *Vmm.* 3.26 read *Vmm.* 4.26. 1654. (b) *prītyā*: instr. of accompaniment or characterization. The expression *prītyā pramodaś* suffers from tautology, but no more than the other available readings: *Śp.*, *prītiprasādaś*; *Sbh.* *prītiḥ prasādaś*. The particle *ca* connects the whole clause to the preceding clause. (d) *tad eva suratam*: i.e., this is *surata* in its proper, etymological sense; *surata* in its conventional sense of intercourse is what we have in common with the beasts. Cf. the remarks on sentiment in sex, Intr. 19, par. 5. 1655. (a) *udañcat* and *avañcat* modify the whole expression *añcita-vapuḥ*. In the course of his final sprint the lion's curved body is seen now bounding high, now falling low. Grey's 'Now rising high behind and now before' would be more like a rocking-horse. *paścārdha*:- lit., '(his body) occupying its forepart with its hindpart,' cf. 1149b whence Subandhu doubtless derived the image. (b) *stabdhottānita* modifies *lāṅgūla*, not *prṣṭha* as the commentator would have it. A lion's back is anything but stiff when he is running or leaping to attack. 1656. (ab) *-praṇayinaḥ . . . pravāhāḥ*: 'currents which are in the Narmadā,' cf. 177b, note. The Narmadā is said to be the daughter of Mekala. *bhidurā*: see 6c, note. (cd) For a similar massing of participles cf. 1172cd. Note that the order of the participles follows the sequence of the actions. 1657. An allegorical epigram. The lotus pond represents the man of true charity. 1658. The verse is given in reverse order (*cdab*) by *Śp.* 1434: *Sbh.* 2905 and BIS. 6922. *Sbh.* attributes it to Bhāravi, but the verse is not found in that author's *Kirātārjuneya*. (d) Lit., "What (harm) will people do who chatter much (*sc.* about your selfishness)?" 1659. Punning verse: "Pre-eminent above all is the power of the bowtip [or, wealth to be counted in ten millions] of a bow, since from it arrows [or, suppliants] cast from the string [or, even without virtue] reach their mark [or, get hundreds of thousands (of goldpieces)]."

1660. An allegorical epigram; cf. *Śāk.* 5.1. The bee spends the night in the calyx of the lotus, then runs off next day to taste new sweets. Similar is a young man. 1661. The verse expresses the extreme effect of *vipralambha-śṛṅgāra*. (d) To have a man commit suicide in one's house or on one's

doorstep brings divine punishment. To such belief, for example, the *dārṇā* owes much of its persuasion. The notion is that since one could have prevented the death one is responsible for it. 1662. *viḥagena*: i.e., the *cakravāka*, see Intr. 27, par. 2. 1663. Punning verse, of which the first compound in *c* seems to be corrupt; one suspects that it should end in *tarangiṇī*. "If the Ganges of my elegant poetry with its various precious qualities, which have won (lit., unsealed) vast amazement amongst all persons, should take its place in the deep ocean of your heart: a Ganges, [? the waves of which are] . . . which flows with numerous flavors [or, poetic sentiments] and which has a powerful roar [or, which has not a few poetic suggestions], then a new (holy spot, the) meeting of the Ganges and the ocean, would, so to speak, appear." 1664. (b) *sundara*: = *yuvā*, young man. (d) *anunāthate*: Mammaṭa, *Kpk.* ad 7.50 finds fault with the verse because of this ungrammatical form. The verb *nāth* in the sense of asking should be active, not middle. 1665. (a) Lit., 'draws her face away from every one.' 1667. (d) *kālaḥ kāla iti prahr̥ṣyati janaḥ*: Kosambi understands as "People say 'This is the (fine) season.'" But the sentence does not make sense to me nor do I understand the lack of adversative particle before what follows. *Pranaśyati* in place of *prahr̥ṣyati* would make sense to me. 1669. A round-about way of saying that the girl's face is very like a lotus in beauty.

1671. (a) Śukra: the planet Venus. The sun's son is Saturn (*saura*), who is lame. He is also called *śani*, the slow one, for his lameness makes him slow in completing his orbit. (b) For Rāhu see 1364, note. 1673. (a) *hata*: 'cursed.' (cd) Note the improvements over the *Bh.* readings: *amaraiḥ* where *Bh.* has *aparaiḥ* (some mss., however, *amaraiḥ*) and *satkarmabhyo* where *Bh.* has *tatkarmabhyo*. 1674. (c) *sthitāḥ*: our reading makes sense, 'a man of judgment stands and looks to both sides,' but is inferior to *Kir. Arj.*: *sthitim*, 'seeing the state (i.e., the way matters lie) on both sides.' 1675. Viṣṇu transformed himself into a dwarf in order to beg land from Bali; cf. Intr. 6, par. 17. 1676. The road is the endless road of transmigration. Every one travels it, so there would be no cause for grief if we could choose our companions for the journey ahead. But we can make no such arrangements. 1677. *Sbh.* attributes the verse to Dharmakīrti. 1678. (d) The two-syllable word *tava* is intended to represent the cuckoo's cry. The presence of the cuckoo suggests springtime, which would augment the sufferings of the absent lover to the point where he would read a direct accusation into the cuckoo's cry.

1682. (c) The line is difficult, but by stretching the meaning perhaps one can make sense of it as it stands. I suppose that cutting up her body is suggested as a means of removing the cause of jealousy or of giving the recipients some of the beauty that has caused their envy. Serving the body up as betel would formalize the apology. (d) "Looking at the moon on the fourth day of the lunar month is considered unlucky" (Kosambi). 1683. (c) *nītarām*

yāti dharaṇīm: lit., ‘he always takes to the earth,’ i.e., he lies down when one tries to put the yoke to his shoulder. 1684. (d) *avadhāryate*: ‘is held in, restricted.’ 1685. Cf. 239. (ab) The substances are all used to cool a fever, but the fever of longing can be cured only by a son. (d) *dhūler*: the child comes to his father’s embrace from playing in the dust. 1688. (d) *yad*: the correlative *tad* is omitted. 1689. In var. lect. for *Śp.* 54.1 read *Śp.* 918 and add *Auc.* ad 16 (p. 129). Kṣemendra finds fault with the verse for not expressing more forcibly the sentiment of fear. This seems to me to miss the point of the verse, which was better seen by Peterson, cf. his note in *Sbh.* The verse is an allegorical epigram. We all have something of the hermit’s mixed emotions when we see our children grown. The fear is not for ourselves but for the now grown child. (e) *Muktāpīḍa* is the title of King Lalitāditya of Kashmir (c. A.D. 724–760). Kṣemendra attributes the verse to him, *S* attributes it to the little known Manoka.

1690. The king in Rājaśekhara’s *Viddhaśālabhañjikā* examines a love letter from Mṛgānkāvalī. In this and the following selections our anthologist has reversed the order by which the verses occur in the play. (b) Lit., ‘Since they are (as described in *a*), they become somewhat understood in my heart by their smallest (peculiarity of) shape.’ 1691. The king discovers Mṛgānkāvalī’s love letter; cf. 1690. 1692. The king comes upon evidence of Mṛgānkāvalī’s recent presence in the garden; cf. 1690. (a) *mṛṇālam*: the lotus-stem bracelet is indicative of love-longing; cf. Intr. 22, par. 3. 1693. (c) Read *vraja tvaṃ vā*. (d) Lit., ‘a clear object for the words of scandal-bearers has already (*tāvat*, by just so much as has already occurred) arisen.’ 1694. (a) *munīndu*: the Buddha. (c) *kutaḥ prāpya prītim*: I see no way but to construe with the genitive *manasaḥ*, ‘how would the fire be supported by his heart, finding happiness where?’ 1696. Add to reff. BIS. 1895. (b) *piṭharaka*:- The image is of a potsherd encircling the dog’s neck, not of something stuck in his throat, as Böhtlingk takes it. One may suppose that the dog had stuck his head in a jar and come out with the top of the jar encircling his neck or that he has been fitted, to stop him from stealing, with a sort of *kang*, like a Chinese criminal. 1697. (b) The first half line appears to be corrupt, but it is barely possible that the duals refer to something in a previous context that we are not given. I have translated as though it read *svasārābhyāsābhyām*. (d) The reference is to the breath control of yoga and to the finding of the Buddha in the heart. 1698. (b) *dākṣīputre*: the metronymic refers properly to the grammarian, with whom the poet Pāṇini, much later in date, was confused. Obviously it is the poet who is here meant. (c) *śūra*: the Buddhist author, Āryaśūra, whose *Jātakamālā* is insufferably pious but is written in correct and even elegant Sanskrit. *haricandra*: an author of this name is praised by Bāṇa, *Harṣacarita* 1.12. His works are not preserved. (d) *kam api*: ‘indescribable.’ 1699. (a) *tātaḥ*: Abhinanda’s father was Śātānanda, many of whose verses are included in the present anthology; see index of

authors. *S* here reads *bāṇaḥ*, but while Bāṇa was among the greatest of Sanskrit authors, his subject matter was traditional. Lit., the line says “Father, unique in this respect, accomplished a creation the subject of which was matter that was quite new.” (b) For Vāgura cf. index of authors. (c) *jhañjhānilapreṣita*: If our reading is right (cf. *S* variant) this should refer to a messenger-poem (e.g., *Jhañjhānilasaṃdeśa*) composed by Yogeśvara.

1700. The verse occurs in the prologues to two of Rājaśekhara’s plays. In *Bāl.* it is attributed to the courtier (*sabhya*) Śaṃkaravarman; in *Vid.* it is attributed to Kṛṣṇa Śaṃkaravarman, ‘the dean of the literary society (*goṣṭhīgariṣṭha*).’ (a) For *saṃmatām* read with all other quotations *saṃmatā*.

1701. Many mss. of the *Anr.* do not include this stanza, which may be by another hand than Murāri’s. For the myths referred to in *cd*, see Intr. 45, par. 9, and Intr. 4, par. 11. 1702. The verse is a skillful combination of modesty and encomium. (c) Emend *nipāta* to *nipāna* (so *Anr.*). A *nipāna* is a watering trough or small stone-enclosed cistern placed beside a large well. 1703. (c) The antecedent of the metaphors is *prīṭayah*; lit., ‘delights that are a dancing ground of the hairs of the body.’

The reference is to the horripilation that accompanies the emotion of love. (d) Lit., ‘That are causes of the disappearance of the dripping of pride from the cheeks of rivals in literature.’ *Prati* in compounds such as *pratigarva* (see Edgerton, *BHSD.*), *pratibalam*, etc. has the sense of ‘rival.’ The *dhvani* is of the ichor which drips from the cheek of a must elephant. 1704. (a) *uttāna*: ‘superficial,’ the antonym, when applied to poetry, of *gambhīra*; cf. BIS. 2086. *ullapita*: a rare verb; in its few occurrences (*P.W.*) it refers to coaxing or endearing speech. The idea here is that superficial poetry flatters the ears of the ignorant by being understandable to them; real poetry would shame such ears. (d) I make no sense of the *N* reading and so adopt the reading of *K*; *śapharādhama*: ‘the meanest of its fish’; *ānanataṭī*: ‘brink of the mouth,’ the mouth being thought of as a yawning gulf; *girīndra*: i.e., Mt. Maināka, cf. Intr. 36, par. 3. For the image furnished by the line compare verse 1208, by the same author. 1705. (b) *padānām arthātmā*: lit., ‘the soul of the meaning of one’s words.’ Compare Ānandavardhana, “the soul of poetry is suggestion.” (cd) The same simile is used of *dhvani* by Abhinavagupta, *Dhv. Loc.* p. 138. 1706. Yamaka verse: “This world, in which the sun of Bhāravi has set, which is deprived of the moon of Kālidāsa by force of time, and in which the lamp of Bāṇa has gone out, has now been illuminated by a gem (*ratna*).” [BHOJA-DEVA?] The word *ratna* must be part of an author’s name. 1707. For Kumāradāsa’s *Jānakīharaṇa* see Intr. to Text Volume. 1708. (b) Lit., ‘nor is there any one (of your words) which in its meaning runs not on the royal road of speech.’ *arthātmā*: ‘consisting of meaning,’ ‘so far as meaning is concerned.’ 1709. (a) *kañṭhahāraḥ*: double meaning as in verse 1. (cd) Lit., ‘other poets made a gleanings as it were in the field, etc.’

1710. Punning verse: “The pride of poets vanished because of the Vāsava-dattā just as (the pride) of the sons of Pāṇḍu (vanished) because of the spear given by Indra (*vāsava-dattā*) which went to Karṇa.” BĀṆA. Indra gave Karṇa a magic spear in return for Karṇa’s invulnerable armor. The *Vāsava-dattā* is Subandhu’s romance. **1711.** The title of Pravarasena’s poem was *The Building of the Bridge (setubandha)*. (b) Read, with *K kumudo-* in place of *kusumo-*. *Kumuda* besides meaning waterlily was the name of one of the commanders of Rāma’s apes. The other puns found in the verse by Śaṃkara Kavi in his commentary on *Harṣacarita* are improbable. Śaṃkara Kavi was simply unaware of the identity of Pravarasena and so missed the main point of the stanza. **1712.** Punning verse: “Those who devote themselves to *jāti* (unadorned verses, characterizations) [or, who enjoy birth] are as common as dogs in every house. Few are the poets who are creative [or, who have extra feet] like *śarabhas*. BĀṆA. For the mythical *śarabha* see Intr. 33, par. 12. **1714.** The praise is well written and I believe was well deserved. Rājaśekhara, who continued to pour forth his seemingly effortless art despite his wanderings all over India, must truly have been a *dhairyaṃbudhi*, for the word *dhairya* implies both intellectual and moral firmness. His unenvious praise of other poets marks him also as *dharmādridruma*. (d) Lit., “You are seen; we depart.” Merely to see a truly great man is blessing enough. **1716.** Punning verse: “Your speech, oh poet laureate, charms the heart as does a gazelle-eyed damsel, for it [or, she] possesses golden tropes [or, ornaments], is skillful in the puns and sentiments which it manifests [or, is skillful in embracing a lover with manifest affection], uses flashing [or, trembling] sentences in Vaidarbhī style, possesses delicate combinations of words and round-about expressions [or, possesses a crooked motion of her steps], shows many emotions, and though gentle has a form well fitted for battles [or, well fitted for being embraced]. [SĀKOKA?] (b) *padabandha*: ‘step,’ cf. *P.W.*, quoting *Mahāvīyutpatti*; the pun recurs 1720d. (d) *kavīndra*: this was a title of many poets, among others of Rājaśekhara. **1717.** Punning verse: “He through whom the goddess of speech became a mother (i.e., he whom the goddess of speech adopted as a son) and to whom with all sorts of flattering words in her mouth she gave the sentiments (became) spoiled and undisciplined in his frolics. Observing the pains of penury which bad sons bring about by the vices of their tongues, she (viz. Speech) now buries her wealth [or, meaning] from him in this and that (hiding place), leaving him destitute.” VALLAṆA. The verse would fit better into a section on ‘blame of poets.’ **1719.** Rājaśekhara attributes the verse to ‘an astrologer’ or ‘astrologers.’ (a) *valmīkabhavaḥ*: i.e., Vālmiki.

1720. Punning verse: “Not a breath issued forth while the arrow was in her heart [or, no chapter divisions appeared when Bāṇa was in her heart], but the goddess of speech had marvelously long strides [or, but the speech consisted in marvelously long compounds]. (a) There are no *ucchvāsa* divisions

in the *Kādambarī*. 1721. When struck by an arrow a man writhes with his head, but if the arrow is pressed into his heart the motion ceases. When confronted by a good poem a man nods his head in approbation (see 1c, note). I suppose the sense of the verse is that when the poem is really laid to heart it produces motionless ecstasy. 1722. I agree with the verse. Kālidāsa's language is simple, but his poetic effects are often very subtle. (c) *iva*: i.e., even after a long time I have not really or fully fathomed it. 1723. (e) Vidyākara attributes the verse to Kālidāsa, but this is because he has misunderstood the statement by which Rājaśekhara introduces the verse in his *Kāvya*: "Kālidāsa was of a different opinion, namely that appreciation is separate from poetic ability and poetic ability separate from appreciation, because these two qualities differ both in their own nature and in the objects on which they operate. As they say, "'One man is able to compose a verse, etc.'" There is no reason to suppose that Kālidāsa wrote the verse. 1724. We know as little of Amarasiṃha, since the person referred to is presumably different from the lexicographer, as we do of his encomiast, Śālika. 1725. Punning verse: "How can this speech [or, cow] of yours, although tightly constructed [or, tightly bound], be powerful [or, untied]; how is it that being easy to understand, your speech partakes of nothing other than the Vaidarbhī style [or, how is it that the cow touches indeed nothing other than *darbha* grass although (other grass) is easy to find]? Since she is said to be fertile (unbarren) on earth, how is she unapproachable by other master poets [lit., poet-bulls]? Or how is it that even though often milked by many she still flows with nectar?" ŚABDĀRŌNAVA. 1727. If the verse is truly by Dakṣa, one can scarcely imagine a more conceited lament. Utpalarāja was a name of King Muñja of Dhar and also of several kings of Kashmir. (c) *rohaṇa*: the gem-bearing mountain of Ceylon. 1729. (d) *vāmaḥ*: the 'wrong' road, but also the 'charming' road. *urjitaḥ*: 'left, abandoned,' = *ujjhitaḥ*. (e) The honorific suffix after the name is given only by N.

1730. (b) *śriyam*: by 'resplendence' is meant both the wealth and fame that derive from learning. Both should be passed on, to the needy and to one's students. 1731. (d) For *lakṣmīḥ*, which utterly destroys the line, read *prthvī* with the printed texts of *Māl*. 1732. (d) For *saśabdo* read *sa śabdo*. 1733. (a) *unnīto*: 'inferred, discovered.' (c) *vākpatirāja*: the author of the *Gaiḍavāho*. (d) *kasya cid*: I suspect the verse is taken from the prologue to a play and refers to Yogeśvara himself, but it could refer to some poet friend. 1734. Punning verse: "When that most wonderful receptacle of *rasa* rose upward, a portion of its *rasa* (elixir or poetic sentiment) remained behind on earth, motionless, like something heavy in the billowy ocean [or, in the ocean of Vallāṇa]." VALLĀṆA. (a) *rasadhāmani*: I imagine this refers to the pitcher of ambrosia which arose in the hand of Dhanvantari from the churning of the sea. *utsalite*: cf. 7b, note. (c) *rasabhāga*: read *rasabhāgaḥ*. 1735. (a) *āḍhyarāja*: probably an epithet of Bāṇa's patron, King Harṣa. 1736. (c)

bhūpa: emend to *bhūta* (the suggestion comes to me from V. V. Raghavan). The line carries a pun on the author's name, Dharmāśoka, 'āśoka flower of dharma.' (d) with some misgiving I have taken *tātaḥ* as 'young man, student.' By *vaidarbhagarbheśvara* the poet seems to mean Kālidāsa. 1737. (c) Lit., 'as long as the two hands of Brahmā are intent on their activity for the production of tone at each *sāman*.' For *pratisāma-sāraṇa* the printed text of *Vid.* reads *pratimā-prasāraṇa*, 'the making of images.' I prefer our reading. For *sāraṇa* in the specific sense of 'the emitting of a note or sound' see *P.W.* Any one who has attended a Vedic service will recognize the gesture referred to. The singers keep track of the Vedic accents in their music by mnemotechnic gestures of their hands. 1739. The verse appears only in *K*, where it is added after the word *samāptam*, 'finis.' Accordingly, it is either a stray verse which the scribe knew not where to put or it is a colophon referring to the compiler or owner or borrower of the book. My guess is that it is a stray verse, but its corruption prevents one from being sure. The first six syllables of the ms. are gibberish. With grave doubts I suggest taking the original to have begun with *parasya doṣam* and would translate as follows: "This fellow is very clever at finding fault with others for their breaking the law; yet he himself lives in lawlessness. How is that? *He* doesn't hate it, so he does it." One may compare such verses as 1275.

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INDEX OF SANSKRIT METERS

Late Classical writers of Sanskrit used a more limited number of meters than those of the Early Classical period and they almost never committed faults of quantity or caesura. Since the majority of Vidyākara's selections date from the seventh to the eleventh centuries, the meters of his verses present few problems; most of them will be immediately recognized by the reader. The following list may be useful, though, for reference. In the case of each meter the total number of verses employing it is given, for this figure throws light on the type of literature (*kāvya*, *khaṇḍakāvya*, theater, gnomic) which the anthologist favored. While the total is given for each meter, only the first eight occurrences of the common meters are listed by individual verse number. To list each verse by meter seemed needless.

A. *Varṇavṛttaḥ, samacatuṣpadī*

11 syllables to the quarter

Indravajrā. - - - - -	
259, 1121, 1156, 1354, 1366, 1442, 1487.	Total: 7
Upendravajrā. - - - - -	
179, 545.	Total: 2
Upajāti. - - - - -	
182, 193, 227, 241, 266, 356, 413, 443, etc.	Total: 25
Rathoddhatā. - - - - -	
615.	Total: 1
Svāgatā. - - - - -	
931, 947, 1658, 1662, 1686.	Total: 5

12 syllables to the quarter

Drutavilambita. - - - - -	
381, 439, 487, 502, 504, 505, 898, 1137, etc.	Total: 15
Vaṃśastha. - - - - -	
130, 623, 817, 946, 1258, 1339, 1638, 1674, etc.	Total: 10
Vaṃśamālā. - - - - -	
1131, 1281.	Total: 2

13 syllables to the quarter

Praharṣiṇī. - - -, - - - - -	
754.	Total: 1
Rucirā. - - -, - - - - -	
1450.	Total: 1

Index of Sanskrit Meters

14 syllables to the quarter		
Vasantatilakā, - - - - -		
1, 5, 6, 27, 28, 41, 94, 100, etc.	Total:	189
15 syllables to the quarter		
Mālinī. - - - - -		
18, 183, 213, 216, 299, 325, 327, 332, etc.	Total:	54
17 syllables to the quarter		
Harinī. - - - - -		
107, 118, 147, 159, 164, 270, 317, 352, etc.	Total:	74
Mandākrāntā. - - - - -		
4, 80, 81, 82, 123, 142, 160, 162, etc.	Total:	76
Nardāṭaka. - - - - -		
862. (irregular caesura)	Total:	1
Prthvī. - - - - -		
114, 116, 127, 143, 211, 323, 518, 526, etc.	Total:	15
Śikharinī. - - - - -		
13, 16, 17, 20, 24, 29, 36, 46, etc.	Total:	252
19 syllables to the quarter		
Śārdūlavikrīḍita. - - - - -		
2, 3, 7, 8, 9, 11, 12, 14, etc.	Total:	615
21 syllables to the quarter		
Sragdharā. - - - - -		
10, 26, 39, 40, 49, 51, 56, 57, etc.	Total:	86
B. <i>Varnavṛttaḥ, ardhasamacatuṣpadī</i>		
10-11 syllables		
Viyoginī. <i>a</i> and <i>c</i> , - - - - - <i>b</i> and <i>d</i> , - - - - -		
1237, 1276.	Total:	2
12-13 syllables		
Puṣpitāgrā. <i>a</i> and <i>c</i> , - - - - - <i>b</i> and <i>d</i> , - - - - -		
86, 586, 625, 723, 914, 933, 1083, 1519, etc.	Total:	10
C. <i>Śloka</i>		
8 syllables to the quarter		
Śloka. <i>a</i> and <i>c</i> , × × × × - - - <i>b</i> and <i>d</i> , × × × × - - - (irregularities and varieties are not here noticed.)		
43, 48, 64, 78, 330, 371, 393, 395, etc.	Total:	153
D. <i>Mātravṛttaḥ</i>		
Āryā (varieties are not here noticed)		
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> <div style="text-align: center;"> <u>uu</u> <u>uu</u> <u>uu</u> <u>uu</u> </div> </div>		
21, 22, 45, 66, 72, 87, 89, 112, etc.	Total:	137

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Jāti (see note on 832)

832, 930, 942.

Total: 3

Mālabhāriṇī (see note on 941)

941, 978.

Total: 2

Meters in order of their frequency

Sārdūlavikrīḍita	615	35.4%
Śikharīṇī	252	
Vasantatilakā	189	
Śloka	153	
Āryā	137	
Sragdharā	86	
Mandākrāntā	76	
Harīṇī	74	
Mālinī	54	
Upajāti with Indra- and Upendra-vajrā	34	96.2%
Drutavilambita	15	
Prthvī	15	
Puṣpitāgrā	10	
Vaṃśastha	10	
Etc.		

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For perhaps half the verses of the *SRK*, one may furnish the author's name with some certainty. The remainder fall into two categories: those which must remain anonymous since a name is nowhere ascribed to them, and those on which the sources disagree. The latter category presents an editor or cataloguer with problems. For example, verse 104 is ascribed by our anthologist to Vākpātirāja but by Śrīdhara to Nagna; at the same time it occurs in the extant editions of the *Veṇīsaṃhāra* of Bhaṭṭa Nārāyaṇa, to whom Nandana ascribes the verse, and in the *Hanumannāṭaka*, whence *Smk.* ascribes the verse to Hanumān. The cause of such disagreements, other than the faultiness of anthologists' memories, is that a verse was often borrowed or plagiarized; one anthologist would have seen it in the original context, another would know it only from a work into which it had been adopted. Now, it would be foolish, except in an *apparatus criticus*, to list all ascriptions that have been given to a verse, for some of them are patently wrong. On the other hand, one cannot be entirely objective in choosing one ascription over another.

I have made the following list as complete as seemed reasonable in view of the above facts. I have included those few verses which were omitted by oversight in pp. lxviii-cvi of the Text Volume. Other discrepancies from that list are due to my giving somewhat less weight to the authority of Śrīdhara's ascriptions and almost no weight to those of Nandana. Furthermore, I have added to this list such extant texts as the Amaru, Bhartṛhari, and Śilhaṇa collections and those composite works—the *Pañcatantra*, *Hitopadeśa*, and *Hanumannāṭaka*—not because the reputed authors of those works were the true authors of the verses nowadays ascribed to them, but because the works are famous and the reader may wish a convenient view of just how much of them is contained in Vidyākara's anthology. The complete listing of ascriptions will be found in the Text Volume in the *apparatus criticus* to each verse.

In the list which follows, verses of which the ascriptions are doubtful are printed in italics and works which are secondary are contained within brackets.

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